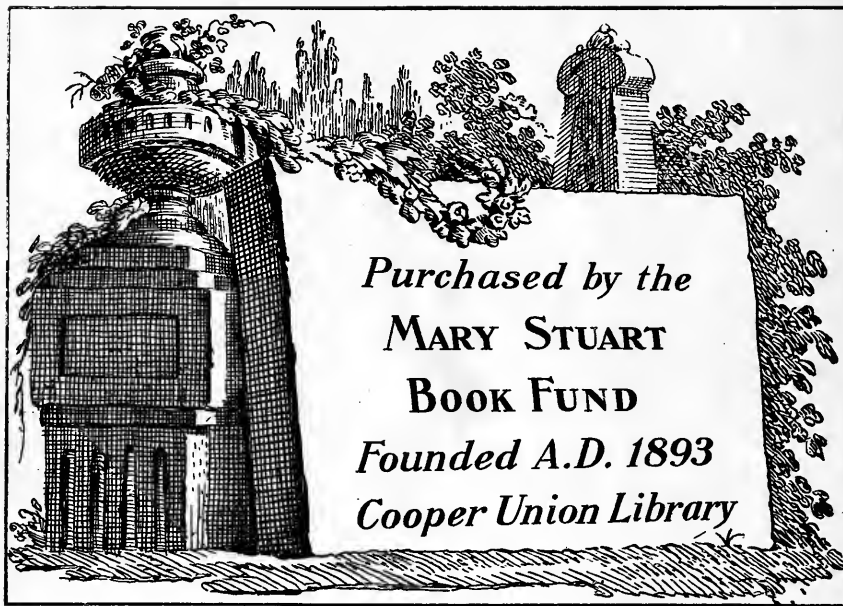
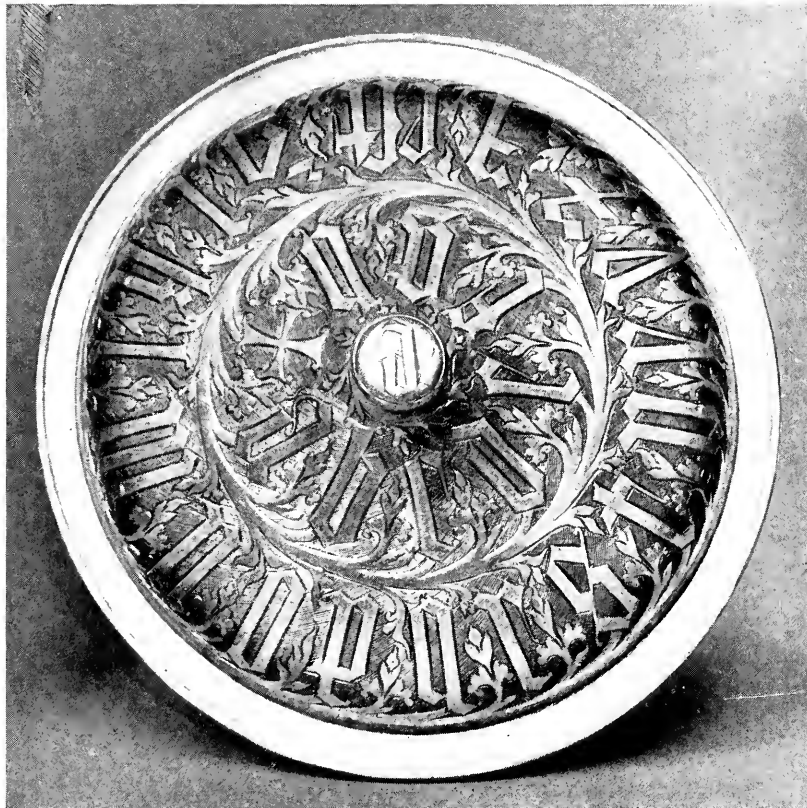


VICTORIA AND ALBERT MUSEUM
CATALOGUE OF
ENGLISH SILVERSMITHS' WORK
CIVIL AND DOMESTIC







I. THE STUDLEY BOWL. Late 14th century.

GIVEN BY HARVEY HADDEN, ESQ.

Frontispiece.]

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF METALWORK

CATALOGUE OF
ENGLISH SILVERSMITHS' WORK

(WITH SCOTTISH AND IRISH)

CIVIL AND DOMESTIC

INTRODUCTION BY W. W. WATTS, F.S.A.

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PREFATORY NOTE

THE Collection of English Silver in the Museum aims at representing the history and development of the silversmith's art in this country. It is, unfortunately, by no means adequate for this purpose; many of the well-known forms referred to in the Introduction are not as yet represented. Mediæval pieces are almost unobtainable; but it is possible to find the productions of the sixteenth, seventeenth, and eighteenth centuries. The collection waits for the munificence of donors who will enrich it with such objects as a font-shaped cup and a ewer and dish of the sixteenth century; a steeple-cup and punch-bowl of the seventeenth century; and fine pierced work of the eighteenth century. It needs fuller representation, too, of the rich work of Paul Lamerie and his contemporaries: the plain silver of the beginning of the eighteenth century is now represented by Mr. Harvey Hadden's opportune gift (Nos. 200 to 224). Meanwhile, the student and collector are referred to the series of reproductions in electrotype which are exhibited in cases contiguous to the original pieces, by means of which they will be able to trace the progress in form and ornament of this national art.

The few examples of Irish silver in the collection are described at the end; the only specimens of Scottish plate are the four salt-cellars of 1771-2, bequeathed by Sir Edgar R. S. Sebright, Bart.

Spoons, forks, and small implements are not included here, but will be dealt with in another catalogue.

The few examples of English church-plate in the Museum will be included in a catalogue of Ecclesiastical silversmiths' work.

The introduction to the catalogue has been written by Mr. W. W. Watts, Keeper of the Department; the descriptions of the objects have been written by Mr. H. P. Mitchell, Assistant-Keeper in the Department.

CECIL H. SMITH.

July 1920.

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CATALOGUE OF ENGLISH SILVERSMITHS' WORK CIVIL AND DOMESTIC

INTRODUCTION

IN studying the history and development of any branch of art it is of importance to be acquainted with the history of the country which produced it, to realise that it was affected by changes of any kind, whether political, ecclesiastical, or social, by alterations in men's habits and customs, and by the vagaries of fashion, and to expect that it will invariably reflect the spirit of the age in which it was practised. This is particularly true of the art of the silversmith in England. It flourished in times of peace; but war, and especially civil war, was fatal not only to the production of new plate, but also to the preservation of that which already existed. The long Wars of the Roses must have involved the melting down of many magnificent pieces of mediæval work in silver, the beauty of which can only be dimly guessed at from contemporary records. The disastrous civil war which marked the close of the reign of Charles I demanded the sacrifice of much fine plate: twelve Oxford colleges contributed no less than 1610 lb. weight of plate, and 701 lb. were added by the county; much of the Regalia in the Tower of London was also disposed of for the same purpose. To the Reformation, with its attendant pillage and destruction, must be attributed the loss of nearly the whole of the ecclesiastical plate of the country—in all probability the finest productions of the silversmith's art. A tempting offer of a high price for silver intended for conversion into coin caused the disappearance of much plate in 1697; and

the growing custom of furnishing the table with large numbers of spoons, forks, and plates accounts for the melting down of much more of finer quality and greater interest than these objects for more homely use. The imperious demands of ever-changing fashion led public bodies and private owners to sell their old plate or to have it re-fashioned to suit the taste of the moment.

On the other hand there were periods of peace and quiet prosperity when time was found to replenish the cupboards and plate-chests of the wealthy, as well as of corporate bodies throughout the country, as, for example, the reign of the Tudor sovereigns, whose inordinate love of display led them to set an example of lavish magnificence which was quickly followed by the nobility; the restoration of Charles II, a period of luxurious extravagance which found expression in silver furniture and huge pieces of plate; or the eighteenth century, when love of display gave place to some extent to a desire for domestic comfort, a change witnessed to by the large number of vessels produced for daily use.

The English silversmith of Anglo-Saxon and mediæval times was a craftsman who combined striking originality of design with skill in execution. That he was no mean rival to his Continental brothers is proved by the Popes' patronage of Anglo-Saxon craftsmen in silver¹; and at a later time Matthew Paris relates that Pope Adrian IV (1154-9), in his admiration for two gold and silver candlesticks, sent to him as a gift by his fellow-countryman the Abbot of St. Albans, praised them "*singulariter ac mirifice*," and thereupon solemnly presented them to St. Peter's as a perpetual memorial of the English protomartyr.² The English craftsman of later periods, with his keen powers of observation, was quick to perceive what was good in the designs which came to him from the Continent, and he did not hesitate to profit by what he

¹ Archæologia, LXI, p. 359.

² Matthew Paris, *Gesta Abbatum monasterii S. Albani*, ed. Riley, (Rolls Series), I, p. 132.

saw ; but his work retains its own character and remains unmistakably English. It is important to bear this in mind in connexion with the influences on his art from Germany in the sixteenth century, and from France at the end of the seventeenth, and with the revival of classical form in the latter half of the eighteenth century.

The progress and development of the craft during the last six or seven centuries is fairly clear. As early as the year 1180 a Guild of Goldsmiths existed in London ; its quarters were originally in Foster Lane, then called Goldsmiths' Row, where Goldsmiths' Hall still stands. Edward III incorporated the Guild by Letters Patent, under the name of the "Wardens and Commonalty of the Mystery of Goldsmiths of the City of London," and decreed that all silver plate was to be sold in the street of Cheap or at the King's Exchange. The Guild of Goldsmiths gradually became a powerful fraternity, enjoying great privileges and honoured with many royal charters ; its members arranged pageants when royal visitors came to the city, or when one of their number became Lord Mayor. The goldsmiths' shops were "a most glorious sight to behold," and an Italian visitor at the beginning of the sixteenth century remarked that all the shops of Milan, Rome, Venice, and Florence, could not equal in magnificence the quantity of silver he had seen exposed for sale in London. Guilds existed also in several of the ancient provincial towns, as at York, Exeter, Chester, and Norwich.

The activity of the craftsmen of the second half of the sixteenth and of the seventeenth and eighteenth centuries is amply testified by the plate of those periods still existing throughout the country. Down to the eighteenth century the goldsmiths were the bankers of the community, and the older firms of bankers still existing had their origin in a goldsmith's shop.

THE ANGLO-SAXON PERIOD.

THERE is considerable evidence that in Anglo-Saxon times the art of the goldsmith had arrived at a high standard of perfection.

The Alfred jewel in the Ashmolean Museum, Oxford¹; the Alhstan ring in this Museum, No. 627-1871, and the ring of Ethelwulf in the British Museum, witness to the ability and taste of the Anglo-Saxon craftsman. The abbey of Croyland was enriched with gold chalices and a gold cup by Wiglaf, king of Mercia, in the ninth century; while later in the century it is related that the monks threw chalices and other treasures into a well in order to prevent them falling into the hands of the Danes. The monastery of Ely was ruled from the tenth to the twelfth century by abbots famous for their work in the precious metals. The abbot Brithnodus, who died in 981, had four images made covered with gold and silver and precious stones; his successors enriched the monastery with similar gifts. When the last resistance of the Anglo-Saxons in the Isle of Ely had been overcome, the monks offered to William the Conqueror a large sum of money obtained by stripping the monastery of its treasures, including the work of Brithnodus.² Other religious houses in this country, such as those at St. Albans, Winchester, Canterbury, Lindisfarne, and Evesham, were famed for their goldsmiths' work

THE GOTHIC PERIOD.

THE old inventories abound with references to plate given or bequeathed by wealthy owners, and to the marvellous display of plate at feasts. The catalogue of the possessions of Edward I includes plate as follows:—Thirty-four pitchers of gold and silver for water and wine, gold cups, silver-gilt cups, over a hundred cups of silver, besides silver plates, dishes, salts and other vessels.³ The same monarch presented to his daughter on her marriage with the Duke of Brabant a set of plate which included forty-six silver cups with feet, for drinking; six wine-pitchers,

¹ A reproduction is in the Museum, No. 1901-195.

² Texier, "Dictionnaire d'Orfèvrerie Chrétienne," s.v. Brithnodus, Ely.

³ See *Liber Quotidianus Contrarotulatoris Garderobae*. Anno Regni Regis Edwardi Primi Vicesimo Octavo. Ed. John Topham for Society of Antiquaries, 1787.

four ewers for water, four basins with gilt escutcheons, six great silver dishes for entremets, one hundred and twenty smaller dishes, one gilt salt for her own use, seventy-two spoons, and three silver spice-plates with a spice-spoon. Similarly, the houses of the nobleman or the wealthy merchant were furnished with a magnificence of plate, which was on great occasions displayed on the sideboard, or, as it was appropriately termed, the cup-board, and served to indicate the wealth of the owner, and, by the number of its stages, his rank. It must be borne in mind that much plate produced during this period was for show, and not for utility; its elaborate decoration precluded its use, and therefore it was displayed on the sideboard, while simpler objects served for the table. Very few pieces of plate have survived from the fourteenth century, and no secular plate whatever exists of earlier date. Perhaps the best known is the fine standing cup and cover belonging to the Corporation of King's Lynn, of silver-gilt richly decorated with translucent enamel. Locally it is said to have been the gift of King John; but it clearly dates from the fourteenth century, as is evidenced by the style of design and the costume of the figures on the bowl. A remarkably beautiful specimen is the silver-gilt bowl and cover made for domestic use, but formerly in the possession of Studley church, Ripon; the decoration consists of leafy wreaths bearing the characters of a black-letter alphabet, each springing from a short stalk; its beauty of form and proportion, as well as the skill exhibited in the execution of the details of the ornament, enable us to realise the degree of perfection reached by the mediæval craftsman. It is now in the Museum (No. 1, FRONTISPIECE), one of its greatest treasures, and the earliest piece of English silver in the collection. These two objects, together with certain others in the possession of the colleges of Oxford and Cambridge, can only increase our regret at the disappearance of so much belonging to one of the finest periods of art in England.

Of the fifteenth century, the chief survivals of secular plate are in the form of salt-cellars, mazer-bowls, cups, and spoons.

The salt-cellar was one of the most important objects in mediæval times ; it occupied a prominent place on the dining-table. The form of the salt during the fifteenth century was, roughly speaking, that of an hour-glass ; a beautiful example exists at New College, Oxford,¹ and a still more superb and elaborate salt is preserved at Corpus Christi College, Oxford—a magnificent creation of the silversmith's art, with subtle and intricate workmanship. The mazer-bowl was one of the ordinary drinking-vessels of the middle ages ; it was a shallow bowl made of wood, the edge being frequently embellished with a deep rim of silver-gilt sometimes bearing an appropriate inscription, and the inside with a medallion or boss called the "print." The number still in existence is inconsiderable in comparison with the frequent references in wills and inventories. Harbledown Hospital, Canterbury, possesses a group of these interesting vessels, one specimen dating from the reign of Edward II ; others are to be found at St. John's Hospital, Canterbury ; Corpus Christi College, Cambridge ; All Souls² and Oriel Colleges, Oxford ; and in public and private collections. The prints inside these bowls have various devices : the Virgin and Child, the sacred monogram, or an heraldic device, engraved in silver, and frequently showing traces of the original enamelling. Samuel Pepys refers to a mazer-bowl on his visit to Saffron Walden on 27 February 1660 : "They brought us a draught of their drink in a brown bowl, tipped with silver, which I drank off, and at the bottom was a picture of the Virgin with the Child in her arms, done in silver." The Museum collection includes three mazer-bowls, the earliest (No. 2, PLATE 1) dating from the end of the fourteenth century ; it is furnished with a silver-gilt rim engraved with a rhyming inscription in southern English of the period, and the print in the centre bears the sacred monogram. A fine example of the fifteenth-century type is shown in PLATE 2 (No. 3).

The few standing cups of this period which survive have a common form : the foot is splayed out trumpet-wise, the

¹ A reproduction is in the Museum, No. 1880-55 ; ² No. 1880-62.

bowl resembles an inverted bell, and the cover rises in pyramidal fashion and terminates in an appropriate device. The "Foundress's Cup" at Christ's College, Cambridge, is perhaps the most noble example of this period; it dates from 1440. New College, Oxford, possesses a cup of about 1480,¹ of exquisite workmanship; Pembroke College, Cambridge, possesses an entirely plain example in the "Anathema" Cup.² The "Leigh" Cup of the Mercers' Company³ is an unusually elaborate piece of the same form dating from the last year of the fifteenth century.

Coco-nuts and ostrich eggs had been mounted as cups as early as the thirteenth century, and, judging from the frequent mention of such vessels in wills and inventories, they were undoubtedly highly prized by their owners. The coco-nut or egg formed the body of the cup; this was supported on a stem generally of silver-gilt, which was expanded to form the foot; the rim of the cup was strengthened with a wide band of metal, and was connected with the stem below by bands passing over the surface of the body; the cover was of silver-gilt. Cambridge possesses three coco-nut cups of the fifteenth century, two at Gonville and Caius College and one at Corpus Christi College; Oxford also possesses several, the two at New College⁴ being furnished with the most elaborate mounting. The use of horn for drinking-vessels had been recognized from far earlier times; the three most notable examples existing are at Queen's College, Oxford⁵—said to have been given in honour of Philippa, Queen of Edward III, in 1340—the second at Corpus Christi College, Cambridge,⁶ and the third in the possession of Christ's Hospital, Horsham; all are mounted in silver-gilt.

THE SIXTEENTH CENTURY.

THE art of the silversmith attained to a very high level during the reigns of the Tudor sovereigns. The records of the time enable us to form some idea of the magnificence of the period.

¹ A reproduction is in the Museum, No. 1880-53; ² No. 1880-35; ³ No. 1880-105; ⁴ No. 1880-56 (one); ⁵ No. 1880-52; ⁶ No. 1880-68.

Henry VII, on the occasion of the marriage of his son Arthur, displayed two large cupboards of gold plate set with precious stones; he left to his successor plate in gold and silver of the value of about twenty millions of money, much of which remained in the Tower until the exigencies of war compelled Charles I to dispose of it. Henry VIII prepared a cupboard of seven stages of gold plate for his queen Anne Boleyn. Cavendish, the biographer of Cardinal Wolsey, states that for the banquet given to the Embassy from France "there was a cupbord in lengthe of the bredthe of the nether end of the same chamber, of vi desks highe, full of gilt plate . . . and uppon the nethermost deske, garnysshed all with plate of clean gold . . . This cupbord was barred in round about that no man myght come nyghe it; for ther was none of the same plate occupied or sterred duryng this feast, for ther was sufficient besids."¹ An immense amount of plate was sent to Winchester on the occasion of Queen Mary's marriage with Philip of Spain. With Elizabeth came increased extravagance; she was accustomed to expect presents of plate on her birthday or on the occasion of visits to her courtiers. The Earl of Arundel in 1559 presented her with the cupboard of plate which had been displayed on her visit to Nonsuch; she herself sent a cupboard of plate to James VI of Scotland on the occasion of the baptism of his infant son Henry. Nor was this spirit of luxury confined to royalty. William Harrison, the contemporary historian, writes: "Certes in noblemen's houses it is not rare to see abundance of arras, rich hangings of tapestry, silver vessel, and so much other plate as may furnish sundry cupboards to the sum oftentimes of a thousand or two thousand pounds at the least. . . . Likewise in the houses of knights, gentlemen, merchantmen, and some other wealthy citizens, it is not geson to behold . . . costly cupboards of plate, worth five or six hundred

¹ See "The Life of Thomas Wolsey, Cardinal Archbishop of York." Written by George Cavendish. Transcribed by F. S. Ellis and printed by William Morris, at the Kelmscott Press, 1893, pp. 102, 103.

or a thousand pounds to be deemed by estimation and many farmers . . . have, for the most part, learned also to garnish their cupboards with plate." The conquest of Mexico and Peru by Spain had resulted in an immense quantity of silver being brought into Europe, of which England appropriated her share. So common did it become that the wealthier classes began to tire of it; to quote Harrison again: "It is a world to see in these our days, wherein gold and silver most aboundeth, how that our gentility, as loathing those metals (because of the plenty) do now generally choose rather the Venice glasses, both for our wine and beer, than any of those metals or stone wherein before time we have been accustomed to drink."

The workmanship of this period varies considerably, but as a rule it is characterized by extreme richness, leading occasionally to perplexing elaboration; the general prevalence of gilding indicates the gratification of the desire for magnificent display. The repoussé work is executed with subtle delicacy, and where chasing is resorted to it is worked in a bold and effective manner; the Tudor silversmith was undoubtedly a master of every method of decoration; he could, however, if so disposed, dispense with all and devote his whole energy to beauty of form with marked success.

The Gothic tradition survived during about the first twenty years of the century. A group of beautiful examples at Christ's College, Cambridge, and others in the possession of the Ironmongers' and Armourers' Companies, show no signs of the change of style which was to dominate the art of the English silversmith for three-quarters of a century. Certain cups of font shape, with shallow bowls and trumpet-shaped feet, date from this period of transition, the opening years of the sixteenth century; one at least is in use as a communion-cup, others are in the possession of corporate bodies or in private collections; one of the most beautiful is that belonging to Corpus Christi College, Oxford,¹ which dates from 1515.

¹ A reproduction is in the Museum, No. 1880-63.

After the first quarter of the century the influence of German design appears and predominates until nearly the end of the reign of Elizabeth. Hans Holbein, who was attached to the court of Henry VIII, designed a fine standing cup for presentation to Jane Seymour¹; the designs of his fellow-countrymen and especially those of the schools of craftsmen at Augsburg and Nuremberg,² were eagerly sought after, and were carried out by English silversmiths or by Germans settled in this country. The latter enjoyed many advantages in London, together with the members of the Hanseatic League, until Elizabeth, at the end of the century, deprived them of their privileges. It is clear that in the domain of the silversmith's art there was a prevailing fashion for German design, strongly modified by English taste. Notable features of the decoration are bold strapwork enclosing masses of fruit, lion and human masks, dolphins, etc., worked in repoussé and chasing, other parts of the surface being richly engraved with foliage in the manner of the South German masters of design; charming bands of stamped ornament complete the rich effect. The tazza, No. 14 (PLATE 6), is a typical example of this work.

During the latter part of the century the hour-glass form of salt-cellar gave way to one of cylindrical or four-sided plan; the foot swells out below and the lip above in a similar manner; the cover usually rises in a dome-like shape and is frequently surmounted by a figure of a warrior; some are richly decorated, others quite plain. Fine examples are in the Tower of London³ and in the possession of the Vintners' Company—these two possibly by the same hand; the Corporation of Norwich owns an unusually bold example,⁴ and the Goldsmiths' Company of London possesses an example,⁵ the lower part of which is formed of crystal enclosing a figure of Neptune; all these date from the

¹ His original drawing is in the Ashmolean Museum, Oxford.

² Designs of this period may be studied in the Department of Engraving, Illustration, and Design.

³ A reproduction is in the Museum, No. 1865-82; ⁴ No. M. 1912-3; ⁵ No. 1880-113.

reign of Elizabeth. The Museum is fortunate in possessing no less than six cylindrical salts varying in height from $3\frac{1}{4}$ to 16 inches and dating from 1560 to 1586. The largest of these (No. 27, PLATE 13), believed to have been formerly at Mostyn Hall, Flintshire, a magnificent specimen of silversmith's work of the period, is completely covered with rich masses of strapwork, fruit, and lions' heads. A smaller salt and a caster from the same source are shown on PLATE 5 (Nos. 12, 13).

Towards the end of the century appear what are referred to in inventories as "bell" salts; they are circular in plan, expanding towards the base, which rests on three claw-and-ball feet. The decoration is as a rule chased, the surface divided by bands of strapwork into compartments which are filled with conventional foliage. A typical example is in the Museum (No. 29, PLATE 14), found in a rabbit-burrow at Stoke Prior, near Leominster. This form of salt-cellar does not occur after 1620.

In addition to the font-shaped cups already referred to, the reign of Henry VIII produced many cups of unusual beauty, several of which have fortunately survived. A remarkable example is preserved at Christ's College, Cambridge, dating from 1521. The form is reminiscent of that of an earlier period, and the whole of the surface decorated with a scale pattern; the cover is surmounted by a finial with a shield of arms enamelled on its upper surface. The well-known cup¹ presented to the Barber-Surgeons' Company by Henry VIII in 1523 bears on its cover the rose, portcullis, and fleur-de-lys, and is surmounted by the royal arms; four bells hang from the bowl. Of unique importance is the magnificent cup and cover² belonging to the parish church of Cirencester, and said to have been made for Queen Anne Boleyn; it is of wine-glass form, the cover, base, and lower part of the bowl decorated in repoussé with gadroons, the rim with a rich band of Holbeinesque foliage; the cover is surmounted by the Boleyn badge. It bears the London hall-

¹ A reproduction is in the Museum, No. 1876-1; ² No. 1906-131.

mark for 1535; the form is obviously derived from a design in the "Kunstbüchlein" of Hans Brosamer of Fulda.

To the reign of Elizabeth we owe the tall standing cups, the form and details of which were modified versions of similar vessels made in Holland and South Germany. A prominent example is the large Cup and Cover¹ presented to Corpus Christi College, Cambridge, by Archbishop Parker in 1569; a second may be seen in the elaborate crystal and silver-gilt Cup and Cover presented to the Goldsmiths' Company by Sir Martin Bowes in 1561. Each of these vessels consists of a cylindrical bowl mounted on a high stem and foot, the cover surmounted by a classical figure. Another favourite form for a standing cup was that of a double gourd, the stem in the shape of a tree-trunk. A typical example is in the possession of the Broderers' Company.²

A noticeable feature of this period is the enriching of Venetian glass, English, German and Turkish pottery, and Chinese porcelain with elaborate mounts of silver-gilt. The development of trade with the near and far East had resulted in the introduction into England of many fine pieces of pottery and porcelain, and the English silversmith was not slow to seize the opportunity for their further adornment. The Chinese porcelain Wine-jug (No. 25, PLATE 11) affords a good illustration. Rock-crystal, agate, serpentine, and other stones reputed to have magic powers were also eagerly sought after for this purpose. The Museum collection contains a finely-mounted agate Cup (No. 16, PLATE 7), an alabaster Casket (No. 34, PLATE 15), and a serpentine Tankard (No. 39, PLATE 18). Coco-nuts and ostrich eggs, which had been mounted as cups as early as the thirteenth century, were still prized throughout the Tudor period.

Among the most popular products of the silversmith's art of this century are the stoneware jugs mounted in silver-gilt. From about 1540 to the close of the century they were made
 1 A reproduction is in the Museum, No. 1880-69; ² No. 1880-94.

in large numbers, and there is no evidence that they were held in great repute. William Harrison writes, "As for drink, it is usually filled in pots, goblets, jugs, bowls of silver, in noblemen's houses: also in fine Venice glasses of all forms, and for want of these elsewhere, in pots of earth of sundry colours and moulds, whereof many are garnished with silver, or at the leastwise in pewter." These vessels vary in height from six or seven to about twelve inches; the body is globular with a cylindrical neck; the ware is generally German (Rhenish) and more rarely English, usually with a mottled glaze ("tiger-ware"), but sometimes enamelled in brown, yellow, purple, and blue; occasionally the whitish clay of Siegburg is used. The metal mounts are as a rule applied to the neck, foot, cover and handle; a deep band of silver-gilt encircles the mouth, often delicately engraved with festoons or conventional floral designs and strapwork, and on later examples decorated in repoussé with lions' heads and masses of fruit; the cover is flat or dome-shaped similarly enriched; round the foot runs a circlet of similar work edged with stamped mouldings. The purchase of the handle is frequently in the form of a winged cherub's head, two acorns, a shell, or a double-tailed mermaid. A fine group of these jugs may be studied in the Museum collection (see PLATES 3, 4, 8, 10).

Tankards of silver made their appearance in the sixteenth century; the form is clearly founded on the wood or horn vessel which had existed previously; the decoration followed the prevailing fashion of the time. A good specimen belongs to Corpus Christi College, Cambridge.¹

For beauty and magnificence of effect nothing surpasses the superb ewers and dishes of the Elizabethan age. The use of the fingers at meals before the introduction of forks made it imperative that they should be washed not only before and after but during the course of the meal; the ewer and basin therefore played a prominent part in the feast, and upon them was lavished all the skill of the silversmith. The ewer was of bold outline,

¹ A reproduction is in the Museum, No. 1880-77.

the body of the earlier examples straight-sided and tapering, but in the later ones pear-shaped with mouth expanding into a heavy lip, while from the other side rose the curved handle; the dish was shallow with a raised boss in the centre on which to place the ewer. Both objects are frequently covered with ornament, every method at the command of the craftsman being employed to obtain the effect of highest magnificence. Among the finest examples are those in the Royal Collection at Windsor Castle¹ and one of unusual design belonging to the City of Norwich;² others are in the possession of livery companies of the City of London, and private owners.

THE SEVENTEENTH CENTURY.

THE early years of the seventeenth century were beneficial to the arts. James I showed his interest in the art of the goldsmith by bringing to London George Heriot, who had made a reputation in Scotland. The influence of German and Dutch design, so marked in the previous century, began to wane, and although it may be traced for a time, there was a tendency to greater freedom and a more English style; few periods can produce more striking productions in silver than the first forty years of this century. The outbreak of the Civil War proved disastrous to the arts generally and to the silversmith's art in particular; not only was it prejudicial to the making of new plate, but the inexorable demands of Charles I for money for his war-chest resulted in the melting down of many superb pieces of plate, the treasured possessions of many generations. The period of the Commonwealth was not favourable to an art which might be considered a luxury; and what little plate was produced reflects the stern spirit of the times, being simple in form and lacking in fineness of execution. But with the accession of Charles II there came a mighty reaction. The regalia and a large quantity of plate had to be prepared for the delayed coronation; the great municipal bodies began to provide themselves with the outward

¹ Reproductions are in the Museum, 1868-85, 86; ² 1861-1, 2.

symbols of their authority ; the livery companies of the City of London gave orders for costly loving cups and other plate to demonstrate their wealth and prosperity ; the Church was fired with an earnest wish to conduct her services "decently and in order," and to this end the art of the silversmith was enlisted for the making of communion plate and "ornaments" for the Altar. The diaries of John Evelyn and Samuel Pepys make frequent reference to the extravagant love of display prevalent under Charles II ; the former mentions a "great looking-glasse and toilet of beaten and massive gold" belonging to the Queen, the "greate vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver, and out of number" belonging to the Duchess of Portsmouth. Pepys succumbed to the prevailing desire for luxury : "we eat," he writes, "with great pleasure, and I enjoyed myself in it ; eating in silver plates, and all things mighty rich and handsome about me." To this period belongs the silver furniture at Windsor Castle,¹ Knole Park,² Ham House, and elsewhere ; the beautiful garniture of three vases from the Ashburnham collection now in the Museum (No. 61, PLATE 28) ; and the huge wine cisterns and fountains still preserved in the houses of the older nobility. This somewhat over-elaborate style, strongly reflecting that of the same period in France, continued without great interruption until the close of the reign of Charles II.

The Stuart period was indeed a period of strong contrasts—a fact which is clearly demonstrated in the methods employed by the silversmith and the quality of his work. Under James I the rich style of the Tudor period continued, though always with a tendency towards greater breadth of treatment ; the two processes of chasing and repoussé were commonly employed side by side. Under Charles I there was a reaction to simplicity. Throughout the Cromwellian period the work was crude and coarse, as if the craftsman felt himself unable to rise above mediocrity. But at the Restoration the encourage-

^{1,2} Reproductions are in the Museum.

ment given to his art seemed to draw out all his powers ; with hammer, chasing-tool, or graver he was equally at ease. He certainly ran riot in ornamentation, and was inclined to overlook the importance of blank spaces in his designs ; but his work was executed with consummate knowledge and skill, and with a boldness rivalling the work of previous centuries (see the cup, No. 56, PLATE 25). A common motive in decoration was the acanthus leaf, successfully used for large objects such as silver tables, toilet services, mirror-frames, etc. ; this may be advantageously studied in the toilet-service No. 69 (PLATES 31, 32), and in the reproductions of large silver objects from Windsor Castle and Knole Park. A second common form of decoration consisted of animals and large flowers such as tulips, freely hammered in relief and boldly chased, as seen on the salver No. 55 (PLATE 24).

Towards the end of the century the ostentatious effect and elaboration of design gave way to a reaction in favour of a soberer style of work, of which the flat-topped tankard may serve for an example. Nor must we forget the introduction of engraved subjects in Chinese style, figures and landscapes, in vogue during the reigns of Charles II and William III ; the tankard No. 58 and the toilet-box No. 70 (PLATE 33) are good examples of this work.

The cylindrical and bell-shaped salts of Tudor times survived for a considerable part of this century ; but the large salt-cellar was gradually losing its position of honour, and by the close of the century it had disappeared. The Restoration period, however, produced a ceremonial salt-cellar the form of which recalls the hour-glass type of an earlier century ; it has a narrow waist, the foot and upper part expanding to a considerable size ; in plan it is round or square. Most examples known, such as those belonging to the Clothworkers' Company, the Corporation of Portsmouth, and Winchester College, are plain except for the mouldings. The example in the Museum (No. 54, PLATE 23) has the unique distinction of acanthus decoration in

repoussé. Other notable pieces are among the regalia in the Tower, enriched with the large flower decoration prevalent during the reign of Charles II. Nor must mention be omitted of the remarkable salt in crystal and silver-gilt referred to by Pepys, and now in the possession of the Goldsmiths' Company.

The most attractive cup of the first quarter of the century was the steeple cup, so named from the tall finial which surmounted the cover. The foot is bell-shaped, the stem of baluster form with three or four brackets; on this rests the bowl; the decoration is engraved, chased, or repoussé in low relief, floral decoration generally being employed. Such cups vary from about 11 inches to the tall example at St. Ives which is no less than 33 inches in height. Livery Companies of the City of London, certain colleges of Oxford and Cambridge, the Corporations of various towns, are the fortunate possessors of such cups¹; and not infrequently they are found in churches in use as chalices. A somewhat different type, with decoration on a smaller scale, is seen in a tall covered cup in the Museum (No. 36, PLATE 16). Small wine-cups without covers are also to be found raised on slender stems; some are low and shallow, others of goblet form; the stem is usually in the form of a finely-moulded baluster. The drinking-cups of the first half of the century were often plain, or merely engraved with ornament, beauty of outline being their predominant feature; the Museum collection includes several examples (Nos. 38, 40, and 44 to 46, PLATES 17, 21). By the middle of the century huge loving-cups had made their appearance, capacious vessels of almost cylindrical form with a moulded baluster stem resting on a wide-spreading foot; those of the Cromwellian period are plain, those of the Restoration covered with exuberant ornament, as exemplified in the cup and cover presented to the Clothworkers' Company by Samuel Pepys in 1677.²

¹ Reproductions are in the Museum, Nos. 1880-70, 71, 82.

² A reproduction is in the Museum, No. 1879-6.

Caudle and posset cups for hot drink were common throughout the century—a two-handled cup with a cover, of bulging body and narrower neck, frequently decorated in relief with the large animals and flowers characteristic of the period of Charles II; a typical example is in the collection (No. 52, PLATE 22). These vessels gave way to the porringer, an object of severer outline, sometimes plain, but frequently enriched near the foot with a band of acanthus leaves in relief, as for example No. 62 (PLATE 29). Another method of decoration was that known as “cut-card” work, the decoration being cut out from a separate sheet of metal and applied; a third consisted of engraving of Chinese figures and foliage; and a fourth, the commonest of all, makes its appearance at the end of the century, with gadrooned and fluted ornament on the lower part of the vessel, as seen in the example No. 83, and a few years later in No. 88 (PLATE 36). Finely engraved coats of arms are also a prominent feature; well-executed specimens may be seen on the porringer No. 71 (PLATE 30), and the tankard No. 60 (PLATE 27).

The flagons of the early part of the seventeenth century are for the most part of tall, cylindrical form with chased or repoussé decoration; the latter half of the century saw the large plain examples for church use. The Restoration brought with it a tankard for domestic use, of cylindrical form with flat lid, varying in height from six to eight inches, sometimes plain, or with decoration similar to that on the porringers described above. A good plain example may be studied in the collection (No. 60, PLATE 27).

Saucers or dishes for sauce or sweetmeats, with rather primitive and conventional decoration embossed on silver of unusual thinness, were produced from 1630 to the early years of the reign of Charles II; the two specimens No. 49 and No. 43 (PLATE 20) illustrate this group.

Silver candlesticks for domestic use earlier than the reign of Charles II are extremely rare; those that are known would

appear to follow the forms prevalent in the Low Countries. Examples in brass and earthenware have survived from this period, but probably changing fashions may account for the rarity of the silver pieces. The latter part of the century shows a candlestick in the form of a fluted column with square or hexagonal foot (No. 68, PLATE 30), a form also prevalent on the Continent.

Punch-bowls for the newly-introduced beverage are found from the reign of Charles II onwards ; the variety known as a Monteith has a scalloped rim and often a fluted body with lion-head handles.

The introduction of tea, coffee, and chocolate demanded special vessels ; the earliest tea-pot known, a tapering vessel with conical lid, is in the possession of the Museum, and dates from 1670 (No. 57, PLATE 26). Its form suggests that it was used also for coffee. The earliest known coffee-pot (No. 66), shown on the same plate, dates from 1681.

Last of all, notice must be taken of the municipal insignia of office, which are frequently superb specimens of the silver-smith's art. Most of the "great" Maces still existing date from the Restoration of Charles II, and with slight differences they follow the same plan. The shaft, which is usually chased with bold floral ornament, is divided by bosses or knops with acanthus leaf or gadrooned enrichments ; the foot bulges out into an urn-shaped termination. The head is supported on brackets springing from the shaft ; it is divided into compartments containing national emblems, such as the crowned rose, thistle, harp, and fleur-de-lys ; above this rises an open crown with orb and cross. Maces of this period are most elaborate in their design and execution, all three processes of repoussé, chasing, and engraving being employed on the same object, each with consummate skill and richness of effect. In the Museum may be seen two original maces (Nos. 79, 190) and a group of reproductions.

THE EIGHTEENTH CENTURY.

BEFORE the end of the seventeenth century it had become evident that the desire for ostentatious display was passing away, and the early years of the eighteenth century witnessed the return of the English craftsman to a simpler and more severe style ; he showed his preference for beauty of form and simplicity of decoration, guided by an intelligent appreciation of the character and possibilities of the material upon which he worked.

The arrival of French silversmiths who had left their country through the revocation of the Edict of Nantes in 1685, and for other reasons, had a powerful influence upon the art of the silversmith in this country. The fine work of the reign of Queen Anne depended largely for its beauty upon its plain surface, delicate outlines, effective facetings, and simple mouldings, and at no time has plain silver reached a higher point than in these unassuming productions, marking a reaction from the showy work of the previous age. But it was hardly to be expected that the craftsman should be content with the use of only one of the processes at his command ; plain cast or hammered silver was indeed artistic, but the decorative French work of the reign of Louis XIV could not fail to influence him and to fill him with the desire for similar effect. The continued arrival of French refugees and their descendants, and among them Paul Lamerie—craftsmen with marvellous powers of delicate decoration—resulted in the sway of French design over English work, a sway which prevailed until the middle of the century.

It is comparatively easy to trace the development of the French style ; Lamerie, who came in 1712, and his fellow-countrymen, contented themselves at first with the purer and more restrained manner of Louis XIV, well exemplified in the delicately engraved bowl by Isaac Liger (No. 95, PLATE 40). But it would seem that, desiring greater scope for their technical skill, and drawn into the prevailing fashions of the Louis XV period, they gradually abandoned the simplicity of their earlier efforts and

adopted the somewhat exuberant and fantastic rococo style. The Newdegate Centrepiece by Paul Lamerie (No. 107, PLATE 46) is a fine example of this manner, in masterly execution. Lamerie died in 1751, and it may almost be said that the French style in silversmiths' work died with him.

Later in the century attention was directed to the beauty of classical forms, partly through the excavations at Pompeii and Herculaneum, the result being that the art of the potter and silversmith received a great impetus. The productions of Wedgwood appealed to those who delighted in beauty of outline and simplicity of treatment; the silversmith, who had fallen under the same spell, produced works remarkable for the grace of their form and the pleasing application of delicate ornament.

Prominent among the methods employed in this century was that of piercing; rarely found in the seventeenth century, it reached its highest perfection in the middle and second half of the eighteenth.

The forms of vessels in use in the previous century now showed a very decided development. The tall loving-cup with its capacious bowl, baluster stem, and spreading foot, made way for a two-handled cup, which has remained popular ever since; the body is somewhat urn-shaped, generally divided in two by a horizontal moulding round the centre; it rests upon a low circular moulded foot; the cover is dome-shaped. It is found in all styles, from the plain example in the Museum collection (No. 96, PLATE 41), to the more elaborate piece (No. 105, PLATE 45), and finally to such examples as two cups belonging to the Goldsmiths' Company,¹ which are covered with a profusion of elaborate ornament. A remarkably fine specimen in the Museum (No. 134, PLATE 52), shows the flowing outline of later years. In the latter part of the century the cup was modified in accordance with the prevailing classical taste (see Nos. 138, 146, PLATES 54, 55).

The fluted and gadrooned porringer persisted until the end of the reign of George I; tankards were furnished with a domed

¹ Reproductions are in the Museum, Nos. 1880-109, 110.

cover, as seen in the example No. 86 (PLATE 36), instead of the flat lid of the seventeenth century, and after the middle of the century the body becomes bulbous.

An interesting form of ewer appeared about the year 1700, of solid make and fine finish. The body is of inverted helmet shape, the upper part enriched with a moulding and the lower with ornament in Louis XIV style; beneath the spout is a mask; the handle is formed by a terminal figure bending backwards towards the mouth of the ewer. These ewers, of which the Museum possesses one (No. 84, PLATE 35), have very solid cast details, the work being afterwards exquisitely chased. Later forms show a free departure from this model.

The candlesticks of the reigns of Queen Anne and George I are plain, the stem baluster-shaped, the foot often polygonal and faceted, the upper part with mouldings but without a nozzle. The tendency to elaboration of ornament is seen in subsequent examples. A later form exhibits shell ornament as one of its leading features. After 1760 we find the pattern of a fluted column on a square base, with a Corinthian capital supporting the nozzle; and another type with square base decorated with rams' heads and festoons, the stem expanding above to the socket, which is circular or vase-shaped. (See the varieties on PLATES 39, 43, 50, 59).

The tall standing salt-cellar had disappeared, and small trencher salts were now considered sufficient; in the earlier part of the century they were cast with plain mouldings, often octagonal, with alternately straight and incurved sides and an oval cavity. Then followed the circular salt-cellar on three small feet, and later the oval or circular frame of finely-pierced silver furnished with a glass receptacle.

The growing popularity of tea, coffee, and chocolate called for vessels for their use. The conical-lidded coffee-pot was modified early in the century; the cover became dome-shaped, the body more cylindrical, the handle was placed opposite the spout instead of at right angles to it. The middle of the century saw a vessel with flowing outline and spout, at first plain, and afterwards

with profuse decoration; both kinds are in the Museum collection (Nos. 115, 135, PLATE 47).

Tea-pots of the early part of the century are globular with straight spout, or bulbous (frequently polygonal) with domed cover and curved spout, such as the example No. 93 (PLATE 38); cylindrical and oval vessels are found in the time of George III.

Tea-kettles of the first quarter of the century follow the Queen Anne style, and are often polygonal in shape; the tea-urns which took their place were first of rococo and later of purely classical form and style of decoration. Tea-caddies in sets of three were produced in large numbers, the earlier examples rectangular or octagonal, the latter ones vase-shaped (see the set No. 116, PLATE 48), and upon them was lavished no small skill of the silversmith; casters in sets of three, and cream-jugs similarly followed the changing fashions of the day.

The latter half of the eighteenth century witnessed the production of masses of silver for domestic use, all in the prevalent classical style. Such pieces as the admirable chocolate-pot No. 155 (PLATE 56), exhibit the utmost refinement of design and workmanship. Other good examples are shown in PLATES 53 to 59.

The fine pierced work which has already been referred to now reached its highest development; piercing in combination with chasing resulted in great richness of appearance; a pleasing example on a small scale is the sugar-basin No. 148 (PLATE 53). Bread-baskets, cake-baskets, cruet-stands, and snuffer-trays, are to be found of endless variety of design, and exhibit the extreme skill of the silversmith. Tureens, sauce-boats, centre-pieces, and épergnes, not relegated to sideboards, but placed upon the dining-table, called forth still further the inventive powers of the craftsman.

To sum up, the century had opened with the chaste work of the period of Queen Anne, afterwards making way for richer and more elaborate designs, until the climax of extravagant rococo decoration was reached at the middle of the century; the latter part

of the century found the craftsman clinging exclusively to classical models, and finding in these all that he required for the expression of his genius and ability. The productions of this period are more adequately represented in the Museum collection than any other.

Finally, the pompous manner of the early years of the nineteenth century, illustrated by the two-handled vases No. 179 (PLATE 61), brought to an end the historic sequence of styles in English silversmiths' work.

W. W. WATTS.

NOTE

THE objects described in this catalogue are exhibited in a group of cases towards the north end of the South Court (Room 39). The arrangement both in the catalogue and (approximately) in the cases is chronological, and the clue to the position of an object is accordingly supplied by its date.

A group of English and Irish silver presented by Mr. Harvey Hadden in 1919, received too late for insertion in the body of the catalogue, is described in the Supplement on p. 67, etc.

A few pieces forming part of the Murray Bequest and the Waldo-Sibthorp Gift are exhibited apart, the former in Room 136, the latter in a case on the west side of Room 39. These pieces bear numbers in the Supplement (225 to 230), but the descriptions appear in proper chronological order in the body of the Catalogue.

The group of Irish Silver is shown in a case on the west side of Room 39. The reproductions referred to in the Introduction are shown in Rooms 36 and 37, adjoining Room 39.

CATALOGUE.

I.—ENGLISH.

1. BOWL AND COVER (The Studley Bowl). Gilt; both parts chased and engraved with a black-letter alphabet, preceded by a cross and concluded with the symbol for *et*, the word *est*, and the contractions for the final syllable *ur* and the prefix *con* or *cum*, as used in Latin MSS. of the period, all springing from leafy wreaths. The knob of the cover bears the letter **a**.

Late 14th century.

Formerly the property of Studley Royal Church, near Ripon.

Given by Harvey Hadden, Esq.

M.I-1914.

The ground of the decoration is engraved with hatching. The foot, formed of open rings, and the cover, are bordered with enriched mouldings. It is to be noted that the alphabet is for Latin inscriptions; hence the omission of the letter *w*. H. 5.6 in.

See Society of Antiquaries, Proceedings, 2nd Series, xxiii, p. 46. See also Archæological Journal, lxi, p. 75; Jackson, History of English Plate, 1911, p. 124; Fallow and McCall, Yorkshire Church Plate, II, 1915, p. 222.

(*Frontispiece.*)

2. MAZER BOWL (The Rokewode Mazer). Maple-wood mounted in silver-gilt, the rim inscribed with the verse:—

+ Hold ȝowre tunge and sey þe best
and let ȝowre neyȝbore sitte in rest
Hoe so lustyþe god to plese
let hys neyȝbore lyve in ese

In the middle a raised boss or "print" engraved with the sacred monogram **ibc**.

End of the 14th century. (The foot restored.)

Given by a Body of Subscribers.

M.165-1914.

The inscription, in Southern English of the period, the speech of Chaucer, is enclosed between lines forming two banderoles on the rim. The foot is largely restored in composition and strengthened with a modern silver lining. Diam. 6.35 in.

Formerly in the possession of John Gage Rokewode, F.R.S., Director of the Society of Antiquaries.

From the H. D. Ellis Collection.

See Albert Way's edition of the Promptorium Parvulorum, 1865, p. 328. See also W. H. St. John Hope on Mazers in Archæologia, l, p. 149; and Jackson, History of English Plate, 1911, p. 612.

(*Plate I.*)

3. MAZER BOWL (The Cromwell Mazer). Maple-wood mounted in silver-gilt. In the middle a boss or "print" engraved with the Virgin and Child enthroned, originally enamelled, enclosed in a simple border.

Second half of 15th century.

Purchased under the Francis Reubell Bryan Bequest.

M.129-1914.

The spreading lip-mount is enriched with mouldings and an engraved border of rayed ornament. Diam. 8.2 in.

Formerly in the possession of the Lambert family at Hull, descended from Oliver Cromwell's general of that name. On the bottom are remains of a label with an inscription which appears to read "Rd Cromwell left this with me and likewise the . . ."

From the H. D. Ellis Collection.

See Jackson, *History of English Plate*, 1911, p. 624.

(Plate 2.)

4. MAZER BOWL (The Chalker Mazer). Maple-wood mounted in silver-gilt. In the middle a silver boss or "print" engraved with the Trinity, originally enamelled, the mount inscribed "**robert chalker 3hesus**" and enclosed in a rayed border.

About 1480.

45-1874.

The spreading lip-mount is enriched with mouldings and an engraved border of rayed ornament. Inscribed on the bottom P*P T 1578 R. Diam. 7.7 in.

See W. H. St. John Hope on Mazers, in *Archæologia*, L, p. 162.

5. CASTING-BOTTLE. For pepper or spice. An Oriental rock-crystal bottle mounted in silver-gilt, chased and repoussé.

About 1540.

M.78-1910.

The bottle is four-sided, boldly notched on the angles, with round neck. The mounts include a circular foot with stem supporting a bowl-shaped upper member; straps and collar with chain and hook, and cover with pierced cap. Decoration of acanthus foliage and gadrooning; a scalloped flange encircles the stem. H. 5.3 in.

6. FLASK. Pilgrim-bottle shape, chased and repoussé.

Mark, a cusped I in a border.

? London date-letter for 1546-7. (The stopper, chain, and engraved crest are later additions.)

451-1865.

Decoration of cartouche-work and bunches of fruit, with lion-masks on the shoulders holding loops for the chain. Circular foot. H. 4.8 in.

If the mark is, as suggested, the London date-letter for 1546-7, it is a variation of the letter usually employed for that year.

7. JUG. Rhenish stoneware with mottled glaze, mounted in silver-gilt. On the lid an enamelled boss with a merchant's mark. The mounts English. Maker's mark, CA in monogram.

London hall-mark for 1556-7.

Bequeathed by Edward S. Clarke, Esq.

M.106-1913.

The mounts include plain lid, neck-band, and moulded foot bordered with leaves. The lid hinged to a handle-mount finishing in a leaf, surmounted by a thumbpiece of foliated scrolls. H. 7.4 in.

(Plate 3.)

8. JUG. Rhenish stoneware with mottled glaze, mounted in silver-gilt, repoussé, chased, and engraved. On the lid Hercules subduing Cerberus. The mounts English. (No marks.)

About 1560.

2119-1855.

The mounts include a lid with a border of strapwork and fruit in relief surrounding the figure-subject, neck-band and handle engraved with arabesque foliage, and moulded foot bordered with leaves and attached by caryatid straps to a collar encircling the base of the neck. Thumb-piece of foliated scrolls. The figure-subject, repoussé in high relief, is encircled by the inscription :—HERCVLES VT VICIT MONSTROSO CORPORE CERBRVM : TARTAREAS CHR[IST]VS FAVCES SIC MORTE SVBEGIT. H. 6.2 in.

From the Bernal Collection.

(Plate 4.)

9. JUG. Rhenish stoneware with mottled glaze, mounted in silver-gilt, repoussé, chased, and engraved. The mounts English. (No marks.)

About 1560.

140-1882.

The mounts include lid repoussé with cartouche-work, masks, and fruit; neck-band engraved with arabesque foliage; and moulded foot bordered with leaves. The lid has a moulded finial, and is hinged to a handle-mount finishing in a leaf; thumbpiece of foliated scrolls issuing from masks. H. 6.4 in.

10. JUG. Rhenish stoneware with mottled glaze, with silver neck-mount cast in relief. The mount English. (No marks.)

About 1560.

8498-1863.

Decoration of masks enclosed by serpents, and curling stems bearing fruit and leaves, cast from repeating stamps. Inscribed with initials IC. H. 7 in.

11. JUG. German turquoise-enamelled earthenware, mounted in silver-gilt, chased and repoussé. The mounts English. (No marks.)

About 1560.

144-1894.

The mounts include lid repoussé with skulls and bunches of fruit, neck-band cast with a repeating strapwork pattern, and foot enriched with ovolo-moulding in low relief. The lid has a knob finial, and is hinged to a handle-mount finishing in a leaf, surmounted by a thumb-piece formed as a double-tailed mermaid. H. 6.3 in.

- 12. STANDING SALT AND COVER.** Gilt; chased and repoussé, with cast details. Maker's mark, a crescent and three stars. London hall-mark for 1563-4.

(Part of the Mostyn Hall Plate.)

147-1886.

Cylindrical, with enriched mouldings above and below; decorated with bunches of fruit and leaves, and applied heads of warriors; the cover surmounted by a nude female figure with shield and sword. On four lion-mask feet. H. 6 in.

(Plate 5.)

[The five pieces numbered 146 to 150-1886 (12, 13, 15, 19, 27), dating between the years 1563 and 1587, are supposed to have been formerly in use at Mostyn Hall, Flintshire. They are understood to have been stored for a long period in a chest in the custody of the bankers of the Mostyn family, from whom they were acquired by purchase in 1886.]

- 13. CASTER** for pepper or spice. Gilt; chased and repoussé. Maker's mark undecipherable.

London hall-mark for 1563-4.

(Part of the Mostyn Hall Plate.)

150-1886.

In the form of a covered cup on foot, terminating in a pierced cap. Decorated with strapwork and bunches of fruit. The rim of the bowl is notched, apparently for securing a removable cresting or finial. H. 4.2 in.

See note on No. 147-1886 (12).

(Plate 5.)

- 14. DISH ON FOOT (tazza).** Gilt; repoussé, chased, and engraved; in the centre of the bowl the bust of a warrior. Maker's mark, A with a pellet.

London hall-mark for 1564-5.

M.352-1912.

The bowl engraved with arabesque foliage and strapwork; the domed foot repoussé with masks in cartouches and bunches of fruit; the stem decorated with fluting, and encircled by a chased moulding. Engraved under the bowl with arms and initial of Charles, 3rd Earl of Harrington (d. 1829). Diam. 7.65 in.

From the J. E. Taylor Collection.

(Plate 6.)

- 15. STANDING SALT AND COVER.** Gilt; chased and repoussé. Maker's mark, a crescent and three stars (body), TA with a porcupine ? (cover).

London hall-mark for 1566-7 (body), 1571-2 (cover).

(Part of the Mostyn Hall Plate.)

148-1886.

Cylindrical, with enriched mouldings above and below; decorated with strapwork, masks, and bunches of fruit; the cover surmounted by a warrior with spear and shield. H. 5.3 in.

See note on No. 147-1886 (12).

- 16. GOBLET.** An Oriental agate cup mounted in silver-gilt, chased and repoussé, with cast details. Maker's mark, ER in monogram.

London hall-mark for 1567-8.

38-1867.

The mounting includes a rim bordered with leaves, and a foot composed of spreading base, stem of vase form, and bowl-shaped upper member raised on claws. Decoration of strapwork, lion-masks, and fruit; the base garnished with snails and crabs, and supported on four dolphins. H. 7.8 in.

See Arundel Society, Chromolithographs of the principal objects of art in the South Kensington Museum, 1868-1870, plate X.

(Plate 7.)

- 17. JUG.** Rhenish stoneware with mottled glaze, mounted in silver-gilt, repoussé, chased, and engraved. The mounts English. (No marks.)

About 1570.

M.372-1910.

The mounts include a lid repoussé with cartouches, masks, and fruit, surmounted by a warrior with flag and shield; neck-band engraved with strapwork and arabesque foliage; and foot-mount bordered with leaves, and repoussé with cartouches and flowers. The lid hinged to a handle-mount finishing in a leaf, surmounted by a thumbpiece of foliated scrolls issuing from masks. Pricked with the initials I L A. H. 10.5 in.

(Plate 8.)

- 18. JUG.** Rhenish stoneware with mottled glaze, mounted in silver-gilt, chased and repoussé. The mounts English. Maker's mark WC (? William Cater) with a grasshopper.

London hall-mark for 1576-7.

215-1869.

The mounts include lid, neck-band, and foot. Decoration of cartouches, masks, and bunches of fruit. The lid has a moulded finial, and is hinged to a handle-mount finishing in a leaf; thumbpiece of two acorns. H. 10.9 in.

- 19. STANDING SALT AND COVER.** Gilt; chased and repoussé. Maker's mark, a spray of leaves.

London hall-mark for 1577-8.

(Part of the Mostyn Hall Plate.)

149-1886.

Cylindrical, with enriched mouldings above and below; decorated with cartouche-work and bunches of fruit. Moulded finial on cover. H. 3.2 in.

See note on No. 147-1886 (12).

- 20. CUP.** Plain, with baluster stem. Maker's mark, S on a cross.

London hall-mark for 1578-9.

(Part of the Stoke Prior Treasure.)

289-1893.

Shallow rounded bowl; the foot bordered with a plain moulding. H. 5.7 in.

(Plate 9.)

[The seven pieces numbered 283 to 289-1893 (cat. nos. 29, 31, 48, 44 to 46, 20), dating between the years 1578 and 1640, were found on the 16th December 1891 in ferreting for rabbits in the bank of a hedge at Stoke Prior, near Leominster, Herefordshire. They were purchased as treasure trove in 1893.]

- 21. JUG.** Rhenish stoneware with mottled glaze, mounted in silver-gilt, chased and repoussé. The mounts English. Maker's mark, BR in monogram with two pellets.

London hall-mark for 1579-80.

2120-1855.

The mounts include lid surmounted by a lion sejant, neck-band, and foot. Decoration of cartouches, strapwork, lion masks, and bunches of fruit. The lid hinged to a handle-mount surmounted by a thumbpiece of two acorns. H. 10.2 in.

From the Bernal Collection.

(Plate 10.)

- 22. STANDING SALT AND COVER.** Gilt; chased and repoussé. Made by T. Mathew.

Tregoney (Cornwall) hall-mark; about 1580. (Finial of cover and rim of foot wanting.)

443-1884.

Cylindrical, decorated with cartouches, masks, and bunches of fruit. Domed cover. H. 5.5 in.

- 23. JUG.** Rhenish stoneware with mottled glaze, mounted in silver-gilt, chased and repoussé. The mounts English. Maker's mark, I YEDS.

Exeter hall-mark; about 1580.

2121-1855.

The mounts include lid, neck-band, and foot. Decoration of cartouche-work, masks, and bunches of fruit. The lid has a moulded finial with rayed button, and is hinged to a handle-mount pricked with the initials IMA in a shield. Thumbpiece a winged mermaid. H. 9.5 in.

From the Bernal Collection.

- 24. JUG.** White Siegburg stoneware with reticulated surface, mounted in silver, repoussé, chased, and engraved; the neck-band cast in low relief. The mounts English. Maker's mark, three trefoils slipped in a shaped shield.

About 1580.

130-1908.

Three masks in stoneware are applied to the neck. The mounts include a lid repoussé with cartouches, masks, and bunches of fruit; neck-band cast with a repeating pattern of strapwork; and foot decorated with enriched mouldings. The lid has a moulded finial with rayed button, and is hinged to a handle-mount finishing in a leaf and engraved with birds and foliage. Thumbpiece a winged mermaid. H. 9.3 in.

By the same maker as the Wine-jug, No. 7915-1862 (25). (See note on that object.)

- 25. WINE-JUG.** An octagonal jug of Chinese blue and white porcelain of the 16th century, mounted in silver-gilt, repoussé, chased, and engraved; the foot cast in low relief. The mounts English. Maker's mark, three trefoils slipped in a shaped shield.

London hall-mark for 1585-6. (The neck and spout repaired with additional mounts in the 17th century.)

7915-1862.

Melon-shaped body with curved spout and handle, painted with boys at play, flowers, clouds, and emblems. The mounts include a hinged lid repoussé with cartouches, masks, and fruit, and finished with a baluster-knob; neck and handle-mounts engraved with foliage, beasts of the chase and birds; and foot cast with repeating panels of birds and bunches of fruit, and enriched mouldings. Thumbpiece a winged mermaid. H. 10 in.

The mounts are by the same silversmith as those of the celebrated group of porcelain bowls formerly at Burghley House.

See also Jug No. 130-1908 (24).

See S. W. Bushell, *Chinese Art*, 1909, vol. ii, p. 33 (and figs. 21-24 for the Burghley House pieces).

(Plate 11.)

- 26. EWER.** Blue and white Chinese porcelain of the period of the Emperor Wan-Li (1573-1619), mounted in silver, engraved, the foot cast in relief with ornament from a repeating stamp. The mounts English. Maker's mark, RP with an escallop.

Late 16th century.

Given by Louis C. G. Clarke, Esq.

M.220-1916.

A porcelain biberon of a form made for the Persian market, the bulbous body painted with horses, the head of a sceptre, and bunches of peony, the neck with palm-leaves. The mounts include a curved handle engraved with arabesque foliage, domed lid, straight spout ending in a wolf's head, and moulded foot decorated with leaves and fruit in low relief, all united by moulded straps with hinge-joints. The lid has a moulded finial and floral thumbpiece, and shuts on a scalloped lip-mount. The handle is pricked with initials B.S.H. H. 9.1 in.

From Bell Hall, Belbroughton, Worcestershire.

The stamp with which the foot is decorated occurs also on other English mounts of the period (e.g., a porcelain bowl in the Swaythling Collection). A similar wolf's-head termination to the spout occurs on a porcelain jug in private possession, the mounts of which bear the London hall-mark for 1584, with the same maker's mark as the Burghley House pieces. (See note on No. 25.)

(Plate 12.)

- 27. STANDING SALT AND COVER (The Mostyn Salt).** Gilt; elaborately chased and repoussé; the cover surmounted by a vase (the finial wanting). Maker's mark, T in a pearled border.

London hall-mark for 1586-7.

(Part of the Mostyn Hall Plate.)

146-1886.

Cylindrical; decoration of strapwork and cartouches with masks, fruit, birds, and beasts. Domed cover. On three ball-and-claw feet. H. 16.2 in.

See note on No. 147-1886 (12).

(Plate 13.)

- 28. CUP.** Gilt, with chased decoration. (No marks.)

About 1590.

550-1902.

Wine-glass shape. Decoration of strapwork enclosing conventional roses and a shield with the initials W C A. H. 6.1 in.

From the Dunn-Gardner Collection.

- 29. "BELL" SALT AND COVER.** Gilt, with chased decoration. Maker's mark, NR linked with four pellets.

London hall-mark for 1594-5.

(Part of the Stoke Prior Treasure.)

283-1893.

Bell-shaped. Decoration of strapwork enclosing flowers and foliage. In three sections bordered by enriched mouldings, the bottom section resting on three ball-and-claw feet, the top one surmounted by a pierced knob. Engraved with the crest of Fox, co. Hereford, and initials E A F. H. 9.2 in.

See note on No. 289-1893 (20).

(Plate 14.)

- 30. BOWL.** Ten-sided; walnut wood mounted in silver, cast in relief, originally gilt. Maker's mark, IH.

London hall-mark for 1595-6. (The wooden bowl is modern, replacing one of Chinese porcelain.) 163-1879.

Mounted with foot and rim decorated with enriched mouldings, united by five straps in the form of female demi-figures. Diam. 12.5 in.

From the J. C. Robinson Collection.

- 31. "BELL" SALT AND COVER.** Gilt, with engraved decoration. Maker's mark undecipherable.

London hall-mark for 1596-7.

(Part of the Stoke Prior Treasure).

284-1893.

Decoration of broken lines and conventional leaves. On the top a ring-handle. H. 3.9 in.

See note on No. 289-1893 (20).

- 32. JUG.** Rhenish stoneware with mottled glaze, mounted in chased silver. The mounts English. Maker's mark only, DV.

About 1600.

214-1869.

The mounts include lid, neck-band, and foot. Decoration of bunches of fruit, flowering scrolls, and a shield with initials ILE. The foot cast in relief from repeating stamps. The lid has a rayed button on the top, and is hinged to a handle-mount finishing in a leaf. Thumbpiece a winged mermaid. H. 12.1 in.

- 33. CUP.** Gilt, with chased decoration. Maker's mark, WM in monogram.

London hall-mark for 1604-5.

551-1902.

Bowl with spreading mouth decorated round the lower part with vine-scrolls and guilloche; baluster stem, and domed foot enriched with acanthus foliage. (The stem imperfect.) H. 9.4 in. From the Dunn-Gardner Collection.

An outline drawing of the cup with the stem restored is given in Jackson, *History of English Plate*, 1911, p. 700.

- 34. CASKET** (The Dyneley Casket). Alabaster, mounted in silver-gilt, cast in low relief. Maker's mark, a trefoil slipped in a shaped shield.

About 1610. (Fitted with four modern silver-mounted glass bottles.)

24-1865.

Cylindrical, with domed lid surmounted by a finial. Mounted in bands cast with repeating roses and cartouches, on four ball-and-claw feet. H. 7.7 in.

Formerly the property of the Dyneleys of Bramhope Manor, co. York, and traditionally said to have been given by Henry VIII to a member of the family with the assurance that so long as it remained in their possession there would not be wanting an heir male.

This and the serpentine tankard, No. 52-1912 (39), are by a maker whose work is remarkable for decoration in relief cast from repeating stamps. His mark appears with the London hall-mark for 1623 on the mounting of an ostrich-egg cup in the Swaythling Collection.

(Plate 15.)

- 35. COCO-NUT CUP AND COVER.** Mounted in silver, repoussé, chased, and engraved. On the lip-mounts the arms of Denys, co. Devon, and Vyell, co. Cornwall, with initials M D. (No marks.)
About 1610. 168-1865.
The mounts include a domed foot decorated with cartouche-work and fruit; a baluster stem engraved with leaves; straps in the form of terminal figures rising from scroll brackets; and a lip-mount engraved with guilloche. The cover is mounted with a cutwork rim and surmounted by a triangular finial. H. 15.4 in.
- 36. STANDING CUP AND COVER.** Gilt; decorated with applied vine-scrolls alternating with bands of engraved hunting-scenes. Maker's mark, a scythe (?)
London hall-mark for 1611-12. 5964-1859.
Deep bowl, baluster stem, and domed foot. The cover is surmounted by a vase of flowers. H. 18.6 in.
"It was till lately in the possession of an ancient Lincolnshire family." (See Arundel Society, Chromolithographs of the principal objects of art in the South Kensington Museum, 1868-1870, plate 1.)
A standing cup by the same maker and of the same date, with similar applied decoration, was in the Plomer-Ward Collection, dispersed in 1914. It is now at Christ's College, Cambridge. (See *Country Life*, xlvii, p. 348.) Another example (without marks), similarly decorated, but with the bowl made of crystal, is the property of Tong Church, Shropshire. (See *Proceedings of the Society of Antiquaries*, 2nd Series, xvi, p. 162.)
(Plate 16.)
- 37. CUP.** Embossed and chased. Maker's mark, ^R/_W.
London hall-mark for 1617-18. (A baluster-stem wanting.) 232-1891.
Shallow bowl and spreading foot. Decoration of strapwork and conventional flowers, with panels of diamond diaper on the bowl. Pricked with initials M*H. Inscribed in recent times with a former owner's name "Matt^r. H. Bloxam." H. 2.2 in.
- 38. STANDING CUP.** Engraved, with baluster stem. Inscribed "The guift of William Loude 1617." Maker's mark, TE linked.
London hall-mark for 1617-18.
(Part of the Plate of the Court Leet of St. Andrew's, Holborn.)
Given by Tufnell Burchell, Esq. 141-1901.
Wine-glass shape. Decoration of strapwork and foliage with bunches of grapes. On the under side of the foot "11 oz 6 dwit". H. 9.1 in.
See also Nos. 142-1901 (40) and 808-1897 (79).
(Plate 17.)
- 39. TANKARD.** Green serpentine marble mounted in silver, engraved and cast in low relief. Maker's mark only, a trefoil slipped in a shaped shield.
About 1620.
Purchased under the Francis Reubell Bryan Bequest. M.52-1912.
The mounts include a hinged domed lid with finial; handle; spreading foot; a broad band at the lip and a narrow band round the middle, enriched with cartouche-work, masks, fruit, and flowers, cast from repeating stamps. The lid engraved with foliage springing from grotesque heads and supporting cherub-heads. The thumbpiece is cast with a female demi-figure. H. 8.1 in.
By the same maker as the Dyneley Casket, No. 24-1865 (34).
(Plate 18.)

40. **STANDING CUP.** Plain, with baluster stem. Pricked with the inscription: "The gift of John Crane to the quest house · wth 10 oz 9 dw^{tt} · 1621." Maker's mark, RS with an anchor.

London hall-mark for 1623-4.

(Part of the Plate of the Court Leet of St. Andrew's, Holborn.)

Given by Tufnell Burchell, Esq.

142-1901.

Wine-glass shape. H. 9.4 in.

See also Nos. 141-1901 (38) and 808-1897 (79).

(Plate 17.)

41. **CUP.** The body formed of the rind of a gourd decorated with a border inlaid with green lacquer. Inscribed at a later date "Ex dono Roberti Sparham 1659."

First half of 17th century.

175-1898.

Mounted with bands (one bearing a shield of arms, a chevron between 3 crosses crosslet) on three claw-legs and a ring foot, the latter cast with a repeating pattern in low relief H. 7.5 in.

42. **FLAGON.** Green serpentine marble mounted in silver-gilt. Maker's mark, WR with an arch.

About 1630.

Given by Sir Charles J. Jackson, F.S.A.

M.92-1914.

Cylindrical, expanding towards the foot. The mounts, engraved with line-borders, include a flat lid with scroll-form thumbpiece, handle attached to the lip-mount and to a band encircling the body, and spreading foot. H. 8.4 in.

The same maker's mark is found on a dish with London hall-mark for 1631-2, in private possession. (See Jackson, *English Goldsmiths and their Marks*, 1905, p. 118.)

(Plate 19.)

43. **SWEETMEAT DISH.** Circular, with scalloped edge and shell handles; embossed. Made by W. Maundy.

London hall-mark for 1633-4.

M.561-1911.

Decoration of flowers in radiating compartments, surrounding a central group of seeded ornaments, and a shield pricked with the initials A L I. Diam. 6.6 in.

From the Tipping Collection.

(Plate 20.)

44. **CUP.** Plain, with baluster stem. Maker's mark, IG with a covered cup (?). London hall-mark for 1637-8.

(Part of the Stoke Prior Treasure.)

286-1893.

Wine-glass shape. H. 6.2 in.

See note on No. 289-1893 (20).

- 45. CUP.** Plain, with baluster stem. Maker's mark, WC with a heart.
 London hall-mark for 1637-8.
 (Part of the Stoke Prior Treasure.) 287-1893.
 Wine-glass shape. H. 6.6 in.
See note on No. 289-1893 (20)
- 46. CUP.** Plain, with baluster stem. Maker's mark, RG with a heart.
 London hall-mark for 1637-8.
 (Part of the Stoke Prior Treasure.) 288-1893.
 Wine-glass shape. Pricked with a crest of Fox. H. 5.2 in.
See note on 289-1893 (20).
 (Plate 21.)
- 47. BLEEDING-BOWL.** Plain, with pierced handle. Maker's mark, GC with a mullet (?).
 London hall-mark for 1638-9. 113-1864.
 Handle trefoil-shaped. Diam. 3.3 in.
- 48. SALT-CELLAR** ("Trencher Salt"). Plain, circular. Maker's mark, HB linked, with a mullet (?).
 London hall-mark for 1639-40.
 (Part of the Stoke Prior Treasure.) 285-1893.
 Concave side. Diam. 2.5 in.
See note on No. 289-1893 (20).
- 49. SWEETMEAT DISH.** Circular, embossed. (No marks.)
 Middle of 17th century. (Two handles wanting.) 729-1904.
 Decoration of a large rosette surrounded by conventional flowers in radiating compartments.
 Engraved with the arms and crest of May (a lady's shield). On the back the initials EA I AM.
 Diam. 7.9 in.
- 50. BEAKER.** Engraved with strapwork and foliage. Maker's mark, E·T with a crescent.
 London hall-mark for 1653-4.
 Bequeathed by the Rev. John Evelyn Stacey. 904-1905.
 Moulded base. Inscribed on the bottom T*S. H. 3.7 in.
 (Plate 21.)
- 51. CAUDLE-CUP AND COVER.** Chased and repoussé, with cast handles. Maker's mark, SA in monogram with a mullet.
 London hall-mark for 1658-9. 52-1865.
 Decoration of tulips; handles in form of female terminal figures; baluster knob on cover.
 H. 5.6 in.
 (Plate 22.)

- 52. CAUDLE-CUP AND COVER.** Gilt; chased and repoussé, with cast handles; the button of the cover engraved with the arms of Stoteville (?). Maker's mark, GS with a shepherd's crook.

London hall-mark for 1660-1.

7242-1861.

Decorated with tulips and other flowers; the arms enclosed in feather mantling; handles in the form of female terminal figures. H. 6.1 in.

(Plate 22.)

- 53. SWEETMEAT DISH.** Circular, embossed. Maker's mark, HN with a dove and olive-branch (?).

London hall-mark for 1662-3.

409-1907.

Decoration of a rosette surrounded by a band of conventional flowers. With two wire handles. Pricked with initials I W E. Diam. 3.4 in.

- 54. STANDING SALT (The Moody Salt).** Square, chased, and repoussé, surmounted by four scrolls to support a napkin. Maker's mark, WH with a cherub's head.

London hall-mark for 1664-5.

Purchased under the Francis Reubell Bryan Bequest.

M.347-1912.

Contracted in the middle; decorated with acanthus foliage; on four shell-feet. Pricked with initials V A M. H. 7.4 in.

Formerly the property of the Moody family.

(Plate 23.)

- 55. SALVER ON FOOT.** Circular, chased and repoussé; the centre engraved with the arms of Rokeby impaling Danby. Maker's mark, D·R with two stars.

London hall-mark for 1664-5.

549-1874.

On the border, animals and a running spray of flowers and leaves; the arms are enclosed in feather mantling. Trumpet-shaped foot. Diam. 14.5 in.

From the Bond Collection.

(Plate 24.)

- 56. CUP AND COVER.** Partly gilt; cylindrical, cased in openwork, chased and repoussé; two-handled. Maker's mark, CG in monogram, with the sun.

London hall-mark for 1669-70.

290-1854.

Openwork of acanthus foliage with an eagle and a peacock. Moulded finial rising from a flower on the cover; scroll handles. On three ball-and-claw feet. H. 7.1 in.

(Plate 25.)

- 57. TEA-POT.** Tapering shape, with conical lid. Engraved with the arms of the East India Company and of George, Lord Berkeley, recorded by an inscription as having presented it to the Company in 1670. Maker's mark, T.L.

London hall-mark for 1670-1.

02641.

Bowed handle ending below in a shield, covered with leather in later times. Short straight spout at right angles to the handle. The inscription reads:—"This Siluer tea-Pott was presented to y^e Com^{tee} of y^e East India Cumpany by y^e Right Hono^{ue} George Lord Berkeley of Berkeley Castle A member of that Honourable & worthy Society and A true Hearty Louer of them 1670." H. 13.5 in.

This is the earliest known example of an English tea-pot in silver. The shape suggests that it was also used for coffee.

(Plate 26.)

- 58. TANKARD.** Chased with decoration in the Chinese style; flat lid. Engraved with arms and crest of Gibbons. Maker's mark, RH with a cinquefoil (on body), DC with a rose (on lid).

London hall-mark for 1670-1 (body), 1671-2 (lid).

36-1865.

Decoration of figures, a fountain, palm-trees, and birds. Foliated mantling to the coat of arms. Double knob thumbpiece. H. 6 in.

- 59. PORRINGER.** Chased with birds and foliage. (Marks obliterated.)

Second half of 17th century.

M.335-1910

Shallow, with scroll handles. On one side the initials MP. H. 2.2 in.

- 60. TANKARD.** Plain, with flat lid. Engraved with the arms of Eyre impaling Pakington, in a lady's shield. Maker's mark, OS with a trefoil and three pellets.

London hall-mark for 1673-4.

Bequeathed by the Rev. John Evelyn Stacye.

905-1905.

Double knob thumbpiece; narrow moulded base. H. 6.5 in.

The arms, enclosed in feather mantling, are no doubt those of Mrs. Anthony Eyre, elder daughter of Sir John Pakington and his wife Dorothy (d. 1679), the reputed author of "The Whole Duty of Man."

(Plate 27.)

- 61. GARNITURE** for the decoration of a cabinet or chimney-piece. A Vase with cover and a pair of covered Flasks. Gilt; chased and repoussé with foliage and fruit. Maker's marks: WW with a fleur-de-lys and two pellets (on vase), AM in monogram, crowned (on flasks).

London hall-mark for 1675-6.

Given by Harvey Hadden, Esq.

M.46 to 46b-1914.

The vase of Chinese form, tapering downwards from the shoulder, with domed cover surmounted by a melon-shaped knob. The flasks pear-shaped, hammered with gadroons round the lower part, and standing on a foot bound with a spiral fillet; gadrooned covers. H., vase 14.2 in., flasks 13.4 in.

From the Ashburnham Collection.

(Plate 28.)

- 62. PORRINGER AND COVER.** Chased and repoussé with acanthus foliage; the handles cast. Maker's mark, KS with two mullets.

London hall-mark for 1676-7.

51-1865.

Decoration of a band of vertical leaves round the lower part of the body, and a rosette of twisted foliage on the cover. Knob of cover formed as a melon surrounded by leaves. Handles of scroll form modelled with terminal figures. H. 6.8 in.

(Plate 29.)

- 63. SNUFFERS AND TRAY.** The tray shaped to fit the snuffers. Maker's mark, WS with rosettes and annulets (on tray), IC with a tower (on snuffers).

London hall-mark for 1677-8 (on tray only).

151, 151a-1870.

The tray has a leaf-shaped handle and three knob feet; the snuffers have oval handles and box with incurved corners. Both engraved with the cypher ID between palm-branches. L. tray 9.9 in., snuffers 6.9 in.

- 64. BLEEDING-BOWL.** Plain, with cast openwork handle. Maker's mark, WS with a rose.

London hall-mark for 1677-8.

111-1864.

Handle of trefoil form enclosing a shield. Under the handle the initials AH. Diam. 5.4 in.

- 65. TANKARD.** Plain, with flat lid. Maker's mark, DG with two fleurs-de-lys.

London hall-mark for 1680-1.

Bequeathed by George Mitchell, Esq.

287-1878.

Double scroll thumbpiece. Moulded base. On the handle the initials IC, and remains of others obliterated. H. 6 in.

- 66. COFFEE-POT.** Tapering shape, with conical lid. Inscribed:—"The Guift of Richard Sterne Eq' to y^e Honorable East-India-Comp^a:" with the arms of Sterne. Maker's mark, G G(? George Garthorne).

London hall-mark for 1681-2.

02640.

Scroll handle, covered with leather in later times. Straight spout opposite the handle. The arms are enclosed in feather mantling. This is the earliest known example of an English silver coffee-pot. H. 9.7 in.

See note on No. 02641 (57).

(Plate 26.)

- 67. SNUFFERS AND TRAY.** The tray oblong, with pierced handle. Maker's mark, PK with a star (on tray), BW with scrolls (on snuffers).

London hall-mark for 1682-3 (on tray only).

115, 115a-1864.

The tray has a moulded rim and four scroll feet. The snuffers have circular handles and box with incurved corners, and are inscribed with the initials ISE. L., tray 9 in., snuffers 7.2 in.

- 68. PAIR OF CANDLESTICKS.** Fluted columns rising from square plainly moulded feet. Maker's mark, RM in monogram (? Richard Morrell).

London hall-mark for 1682-3.

M.562, 562a-1911.

The columns are round, cabled in the lower part of their fluting, with square plinth and abacus. Engraved with an heraldic crest, a lion's gamb erased holding an acorn. H. 7.1 in.

(Plate 30.)

- 69. TOILET SERVICE (The Calverley Service).** Chased and repoussé, with panels of figure-subjects of classical deities cast in relief. It comprises mirror-frame, pair of salvers on feet, pair of oblong caskets (one wanting), two pairs of round boxes, a pair of two-handled covered bowls, a pair of small covered vases, and a pincushion. Maker's mark, WF with a knot and cinquefoil.

London hall-mark for 1683-4.

Bequeathed by Sir Walter Calverley Trevelyan, Bart. 240 to 240m-1879.

Decoration of acanthus foliage, interspersed on the mirror-frame and caskets with figures of boys, and on the pincushion with masks and fruit. The cast panels of figure-subjects are inserted in the cresting of the mirror-frame, the centres of the salvers, and the covers of the caskets, boxes, and bowls. Mirror-frame, H. 20.3 in.

(Sir George Trevelyan, 3rd baronet, married in 1733 Julia, only daughter of Sir Walter Calverley, Bart., of Calverley, co. York.)

(Plates 31, 32.)

- 70. TOILET BOX.** Oval, chased with ornament in the Chinese style. Maker's mark, IS in monogram in a pearled border (? John Sutton).

London hall-mark for 1683-4.

53-1865.

With hinged lid, hasp, snake-handle, and four scroll feet. Decoration of a seated figure, a pagoda, birds, and trees. On the bottom the pricked initials S S A. L. 8.4 in.

(Plate 33.)

- 71. PORRINGER.** Engraved with the arms of Pengelly impaling Baines. Maker's mark, IR(?) in monogram.

London hall-mark for 1683-4.

Bequeathed by the Rev. T. W. Webb.

238-1885.

Reeded scroll handles; rounded bottom without foot. Formerly the property of Sir Thomas Pengelly, Chief Baron of the Exchequer 1726-1730. The arms are enclosed in richly foliated mantling. On the bottom the initial P. H. 3.8 in.

(Plate 30.)

- 72. PORRINGER AND COVER.** Chased and repoussé with acanthus foliage; the handles cast. Maker's mark, OS (on body), TM in monogram (on cover).

London hall-mark for 1683-4 (body), 1679-80 (cover). 556-1874.

Decoration of a band of vertical leaves round the lower part of the body, and a rosette of twisted foliage on the cover. Knob of cover formed as a flower in a nest of leaves. Handles of scroll form bearing female heads. On one side feather mantling is engraved to enclose a coat of arms, now obliterated. The inside gilt. H. 6.4 in.

From the Bond Collection.

- 73. BLEEDING-BOWL.** Repoussé with a rose; cast openwork handle. Maker's mark, ID crowned.

London hall-mark for 1684-5. 469-1864.

Handle of scrollwork. Inscribed "Ex dono Annæ Aris Virg: Chariss: sorori Eliz: Eston 1686." Diam. 5.2 in.

- 74. TANKARD.** Plain, with flattened dome lid. Marks, Catherine-wheel, M: B. Probably of Yorkshire make.

Late 17th century. 124-1908.

Double scroll thumbpiece. Moulded base. H. 6.4 in.

- 75. CASTER.** Cylindrical, banded with mouldings, with pierced cover (the finial wanting). Maker's mark, HE linked, crowned.

London hall-mark for 1689-90. 551-1874.

On the bottom the initials W B E. On the side, a rococo cartouche with a coat of arms (Bethell impaling Alwyn ?) and crest, added later. H. 5.9 in.

From the Bond Collection.

- 76. BLEEDING-BOWL.** Plain, with cast openwork handle. Maker's mark, II with a mullet(?). (No hall-mark.)

About 1690. 112-1864.

Handle of scrollwork, inscribed with initials I S E. Diam. 4.3 in.

- 77. CASTER.** Cylindrical, the cover pierced with vases of flowers and surmounted by a finial with openwork rosette. Maker's mark, LB crowned, with two ermine-spots.

London hall-mark for 1692-3.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund. M.147-1913.

Banded with mouldings; gadrooned base to body and cover. On the side an heraldic crest (a demi-lion holding an escallop) with foliated mantling. H. 6.1 in.

(Plate 34.)

- 78. MUG.** Hammered with twisted fluting and gadrooning. Maker's mark, SL in monogram.

London hall-mark for 1693-4.

Bequeathed by the Rev. John Evelyn Stacey.

906-1905.

Banded with horizontal groovings above; moulded base and lip; fluted handle. On the front the initials CPI. H. 3.5 in.

- 79. MACE OF THE COURT LEET OF ST. ANDREW'S, HOLBORN.** Partly gilt. On the head, an applied figure of St. Andrew, and inscriptions recording the pieces of plate contributed to make the mace. Surmounted by a crown enclosing the royal arms of William III. Made by Benjamin Pyne.

London hall-mark for 1694-5.

Given by William Burchell, Esq.

808-1897.

Plain shaft with bowl-shaped foot-knop terminating in an acorn, and four brackets of scrolls and demi-figures under the head. Inscribed as follows:—On the head: "Mr: Richard Cade Foreman of the Inquest 1612 gaue one Boule Weighing 8 oz. Mr: William Penington Foreman 1616 gaue one Boule Weighing 8 oz. Mr John Roberts Foreman 1618 gaue one Boule Weighing 9 oz. Mr: Robert Jones Foreman 1619 gaue one Boule Weighing 8 oz ½. Mr: William Chester Foreman 1620 gaue one Cup one Salt Weighing 10 oz. Mr: John Scott Cooke gaue one Wine Cup Weighing 4. Mr: George Read Foreman 1630 gaue a Salt & Cover Weighing 23 oz. Mr William Jolly Foreman 1667 gaue one Mace Weighing 10 3^{qu}: All the aboue named Plate being put into this Mace for the Vfe of y^e Inquest of St: Andrews Holborne Aboue Barrs. This Mace was Guilt & a New Case made for it. At the Charge of Cap^t: Francis Parr then Foreman of y^e Court-leet in the Year 1706." On the shaft: "This Mace was Regilt & repair'd 1823. John Chappell, Foreman." On the foot-knop: "Cap: Francis Parr gaue foure pound six Shillings, towards y^e Makeing this Mace 1695. Mr. Richard Davison gaue foure pound six Shillings, towards y^e Makeing this Mace 1695. This Mace Weighs: 86 oz. Mr. Henry Panton: Foreman 1695." L. 42.7 in.
See also No. 141-1901 (38) and 142-1901 (40).

- 80. SNUFFERS AND STAND.** Upright, with octagonal foot and gadrooned borders. Maker's mark, TB with a crescent.

London hall-mark for 1695-6.

385, 385a-1871.

The stand has a baluster stem, scroll handle, and a socket for a pick-wick (wanting). Snuffers with round handles and scroll stems. H. 7 in.

(Plate 34.)

- 81. SALT-CELLAR.** Circular, hammered and chased. Maker's mark, ET with two pellets.

London hall-mark for 1695-6.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund.

M.182-1913.

Pedestal shape, with a corded moulding above and below, and a stamped border of acorns and leaves round the side. Inscribed with initials KB RM. H. 2.5 in.

(Plate 35.)

- 82. BLEEDING-BOWL.** Plain, with cast openwork handle. Made by Wm. Keatt. London hall-mark for 1698-9.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund.

M.183-1913.

Handle of scrollwork, engraved with the cypher I B. Diam. 5.3 in.

- 83. PORRINGER.** Hammered with twisted fluting and gadrooning. Made by Joseph Stokes.

London hall-mark for 1699-1700.

M.483-1911.

Above, a corded moulding; stamped borders of acorns and flowers; scroll handles. On the bottom the initials WLM. H. 3.1 in.

- 84. EWER.** Gilt; helmet-shaped, with cast details and "cut-card" work applied. On the front a coat of arms engraved in a cartouche. Made by David Willaume.

London hall-mark for 1700-1.

Given (Bond Collection).

822-1890.

The lower part of the body decorated with leaves and a band of shells and strapwork; the upper part with a corded moulding and a mask. Handle in the form of a double-tailed mermaid (crushed); foot moulded and gadrooned. The arms: Ermine, on a fess three towers (? Higgins, co. York). H. 8.1 in.

(Plate 35.)

- 85. TANKARD.** Hammered with twisted fluting and gadrooning. Made by John Downes.

London hall-mark for 1701-2.

Bequeathed by the Rev. John Evelyn Stacey.

907-1905.

Above, a corded moulding, and in front a foliated cartouche enclosing a coat of arms (Azure, 5 bars engrailed or, over all a fleur-de-lys). Stamped and chased borders. Domed lid; double scroll thumbpiece. On the handle the initials IAM. H. 6.9 in.

- 86. TANKARD.** Plain, with domed lid. Made by John Sutton.

London hall-mark for 1702-3.

286-1878.

Bequeathed by George Mitchell, Esq.

Double scroll thumbpiece; moulded base. The inside gilt. H. 6.2 in.

(Plate 36.)

- 87. PAIR OF SCONCES.** The plaques repoussé, pierced, and chased. Made by John Rand.

London hall-mark for 1703-4.

Given (Bond Collection).

816, 816a-1890.

The plaque of each in the form of a cartouche decorated with birds' heads and flowers, and surmounted by cupids supporting a flaming urn. Scroll branch; circular grease-pan with gadrooned edge. Engraved with the arms of Sebright (a later addition). Plaque, H. 8.1 in.

(Plate 37.)

- 88. PORRINGER.** Hammered with twisted fluting and gadrooning; on the front a cartouche with inscription "The Company of Porters." Made by John Sutton.

London hall-mark for 1705-6.

3635-1856.

Above, a corded moulding; stamped borders of acorns and flowers; scroll handles. H. 4.5 in.

(Plate 36.)

- 89. PORRINGER.** Plain, with scroll handles. Made by Stocker and Peacock in the Strand.

London hall-mark for 1706-7.

Given by R. A. Kirby, Esq.

M.39-1910.

The inside gilt. On the front the initials I S F; on the bottom C F. On the back, two coats of arms with crests and mottoes, and the inscription "*From ANN M. FAUGOIN, Daughter of FELIX FAUGOIN ESQ^{RE} to her Nephew JAMES HIGHETT ESQ^{RE}*" (all added later). H. 4.2 in.

- 90. PORRINGER.** Hammered with twisted fluting and gadrooning; on the front a cartouche. Made by Seth Lofthouse.

London hall-mark for 1711-12.

Given by Alice Prowde Ellis.

M.44-1915.

Decorated with a corded moulding and stamped borders of leaves. The cartouche inscribed with the initial B. Gadrooned foot; scroll handles. H. 5.1 in.

- 91. CASTER.** Octagonal; plain, with pierced cover. Made by John Wisdom.

London hall-mark for 1713-14.

410-1907.

The cover pierced with floral patterns and surmounted by an octagonal finial. H. 6.3 in.

- 92. BELL.** Gilt; plain. From the canopy borne by the Barons of the Cinque Ports at the Coronation of King George I. Made by Francis Garthorne.

London hall-mark for 1714-15.

Bequeathed by Sarah Countess of Waldegrave.

495-1873.

Inscribed inside "GEORGE 2ND 1727." The handle pierced with a semicircular opening. H. 2.8 in.

Lady Waldegrave's first husband, Mr. E. Milward, was a Baron of the Cinque Ports.

See also Nos. 496, 497-1873 (123, 184).

- 225. COFFEE-POT.** Plain, with domed lid. Made by Thomas Folkingham.

London hall-mark for 1715-16.

Given by Colonel F. R. Waldo-Sibthorp.

1883-1898.

Tapering body with moulded base; straight spout; turned finial on lid. Wooden handle (renewed). H. 6.2 in.

- 93. TEA-POT.** Octagonal; plain, with domed lid. Makers' marks of Jonathan Lambe and Thomas Tearle.

London hall-mark for 1718-19.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund. M.166-1914.

Bulbous body and moulded foot; curved spout. Wooden handle (renewed). H. 6.6 in.

(Plate 38.)

- 226. PAIR OF CANDLESTICKS.** Cast; hexagonal, with baluster stem. Made by David Green.

London hall-mark for 1718-19.

Given by Colonel F. R. Waldo-Sibthorp.

1874, 1874a-1898.

Banded with mouldings. Engraved with the crests of Sibthorp and Waldo (modern additions). H. 6 in.

(Plate 39.)

- 94. TAPER-STICK.** Cast; hexagonal, with baluster stem. Made by Hezekiah Mountfort.

London hall-mark for 1718-19.

141-1907.

Banded with mouldings. Underneath the foot, the pricked initials I S M. H. 4.9 in.

(Plate 43.)

- 95. BOWL.** Chased and engraved; the side divided by radiating ribs into fourteen scallops. In the centre a coat of arms (Parsons impaling another), added about the middle of the 18th century. Made by Isaac Liger.

London hall-mark for 1719-20.

M.501-1911.

Decorated with a border of trellis-work, foliage, and shells, delicately chased and engraved, and shells at the junctions of the scallops. Diam. 8.3 in.

From the Tipping Collection.

(Plate 40.)

- 96. TWO-HANDLED CUP AND COVER.** Urn-shaped; plain, with "harp" handles. Engraved with the arms of Owen impaling Craven (?), in a foliated cartouche. Made by Richard Bayley.

London hall-mark for 1719-20.

M.348-1912.

Banded with mouldings; cover finishing in a turned knob. On the cover the crest of Owen. H. 10.3 in.

(Plate 41.)

- 97. COFFEE-POT.** Octagonal; engraved with a cypher of the initials MH in a foliated cartouche, and an heraldic crest added later. Made by Samuel Wastell.

London hall-mark for 1720-1.

Given by Sir John F. Rotton, K.C., through the National Art-Collections Fund. M.154-1915.

Tapering body with moulded base; domed lid with eight-sided finial; curved spout; wooden handle. Crest:—A sinister arm vested holding a bow, the whole between two wings. H. 10 in.

(Plate 42.)

- 98. JUG.** Bulbous body engraved with a coat of arms (Wright impaling another) in a cartouche. Made by Simon Pantin.

London hall-mark for 1721-2.

Given by Donald Gunn, Esq. M.94-1914.

Moulded foot, scroll handle. A small spout has been hammered in the lip. H. 7.8 in.

- 99. WAITER.** Square, with rounded corners; engraved with a cypher of the initials MH in a foliated cartouche, and an heraldic crest added later. Made by John Tuite.

London hall-mark for 1727-8.

Given by Sir John F. Rotton, K.C., through the National Art-Collections Fund. M.155-1915.

Moulded edge; on four feet. Crest:—A sinister arm vested holding a bow, the whole between two wings. W. 6.1 in.

(Plate 39.)

- 100. SPICE-BOX.** Octagonal, on four claw-feet. Engraved with the royal cypher GR within the Garter, crowned. Maker's mark, AT with sun and escallop.

London hall-mark for 1728-9.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund. M.181-1913.

Sarcophagus-shaped, with two lids hinged in the middle, and central compartment enclosing a steel nutmeg-grater, with cover. Enriched with plain mouldings. The inside gilt. L. 4.7 in.

(Plate 38.)

- 101. SET OF FOUR SALT-CELLARS.** Gilt inside; the feet cast and chased, the bowls decorated with applied leaves. Made by Louis Cuny.

London hall-mark for 1728-9.

Bequeathed by Sir Edgar R. S. Sebright, Bart. M.13 to 13c-1918.

Circular, with moulded necking; the bowl decorated with eight vertical leaves, the foot with an ogee moulding enriched with foliage. Engraved with the crest of Sebright. Diam. 3.55 in.

(Plate 43.)

- 102. CASTER.** Cylindrical, with pierced cover. Made by John Smith.
 London hall-mark for 1730-1. 32-1884.
 Moulded base and rim of cover. H. 3 in.
- 103. SET OF FOUR SALT-CELLARS.** Gilt inside; the feet cast and chased, the bowls decorated with applied leaves. Made by Paul Crespin.
 London hall-mark for 1730-1.
 Bequeathed by Sir Edgar R. S. Sebright, Bart. M.14 to 14c-1918.
 Circular, the necking enriched with flowers; the bowl decorated with twelve vertical leaves, the foot with an ogee moulding enriched with foliage. Engraved with the crest of Sebright. Diam. 3.35 to 3.4 in.
(Plate 43.)
- 104. SALVER.** Square; chased and engraved, with shaped rim. Made by Henry Herbert.
 London hall-mark for 1733-4.
 Given (Bond Collection). 837-1890.
 Decoration of a rococo border with filling of trellis-work and shells, and angle-medallions containing male and female busts; in the centre a cartouche. Moulded rim, cast and chased with leaf and shell ornaments; four claw feet. W. 13.8 in.
(Plate 44.)
- 105. TWO-HANDLED CUP AND COVER.** Urn-shaped, with applied straps of scroll-work and foliage in relief, and details cast and chased. Made by Edward Vincent.
 London hall-mark for 1736-7.
 Given (Bond Collection). 819-1890.
 Domed cover finishing in a moulded knob. Handles of double-scroll form. H. 12.3 in.
 The style of decoration borrowed from French work of the early 18th century.
(Plate 45.)
- 106. BADGE.** Cast and chased; in the centre an oval medallion with a gilt anchor, entwined with a cable, in relief on a painted red ground. Formerly worn on the full-dress livery of the crew of the Admiralty barge. Made by Wm. Lukin.
 London hall-mark for 1736-7.
 Given by the Lords Commissioners of the Admiralty. 8879-1863.
 Shaped border of dolphins, shells, and trophies, in high relief. On the back, loops for attachment. Inscribed "N^o 16." H. 10 in.

- 107. CENTREPIECE FOR A TABLE.** (The Newdegate Centrepiece.) An oval bowl on four feet, surmounted by a dish and surrounded by four trays on branches. Engraved with the arms of Newdegate impaling Conyers. Made by Paul Lamerie.

London hall-mark for 1743-4.

Purchased with the assistance of donations from the Worshipful Company of Goldsmiths, the National Art-Collections Fund, Sir Otto Beit, G. C. Bower, Esq., Louis C. G. Clarke, Esq., Sir John F. Ramsden, Bart., and A. S. Marsden Smedley, Esq. M.149-1919.

It consists of a bowl decorated with landscapes, cherub-heads, flowers, and cartouche-work, raised on an oval base with four feet bearing lion-masks, and supporting an oval dish with shaped edge. Four curved branches springing from the feet carry four shaped circular trays arranged round the central bowl. The borders of the dish and trays are richly decorated with flowers, shells, and scrollwork, cast and chased in high relief, with inner borders of flowers and rococo scrolls in flat chasing. The trays are supplied with feet to serve as waiters, and four studs with scrollwork heads are provided to fill the sockets for the branches when the trays are removed. Inside the bowl is the inscription, "The Gift of y^e R^t Hon^{ble} Sophia Baroness Lempster to S^r Roger & Lady Newdigate, A:D: 1743." In this year Sir Roger Newdegate married Sophia Conyers, a grand-daughter of Lord Lempster, and the dish and trays are engraved with the arms of the families impaled, within floral cartouches. H. 9.8 in., L. 21 in., W. 20 in.

(Plate 46.)

- 108. SET OF THREE TEA-CADDIES.** Vase-shaped; one large and two smaller; chased and repoussé with leaves. Maker's mark obliterated.

London hall-mark for 1747-8.

(From the Bond Collection, No. 841-1890 given.)

504, 504a-1875; 841-1890.

Gadrooned edges; the covers surmounted by cast bunches of fruit and leaves, and flowers and leaves. H. 5.8 in. and 7.2 in.

- 109. COFFEE-POT.** Chased and repoussé with rococo scrolls and flowers. Made by Thomas Whipham.

London hall-mark for 1748-9.

Given (Bond Collection).

827-1890.

Tapering body; curved spout; lid surmounted by a knob of fruit; wooden handle. Engraved with the arms of Keppel impaling others, with crest and motto (all a modern addition). H. 9.5 in.

- 110. PAIR OF SALT-CELLARS.** Plain, on three feet. Made by David Hennell.

London hall-mark for 1749-50.

Bequeathed by the Rev. John Evelyn Stacey.

915, 915a-1905.

Circular, bowl shape. Diam. 2.7 in.

- 111. PAIR OF SAUCE-BOATS.** Plain, with scroll handle. Maker's mark, ...K.
 London hall-mark for 1750-1.
 Given by the National Art-Collections Fund from the bequest of W. W. Simpson, Esq. M.171, 171a-1917.
 Three shell-feet with attachment of twisted fluting; shaped edge. Engraved with a crest, a plover with a branch in its beak. L. 7 in.
- 112. PAIR OF SAUCE-BOATS.** Plain, with scroll handle. Engraved with the crest of Stacey. Maker's mark, BE (?).
 London hall-mark for 1751-2.
 Bequeathed by the Rev. John Evelyn Stacey. 913, 913a-1905.
 Wide and shallow; shaped edge; three curved feet with shell attachments. L. 6.75 in.
- 113. PAIR OF WAITERS.** Shaped circular rim; the centre engraved with the arms of Stacey in a rococo cartouche. Made by Dorothy Mills.
 London hall-mark for 1752-3.
 Bequeathed by the Rev. John Evelyn Stacey. 916, 916a-1905.
 Rim enriched with scrollwork and shell ornaments applied; three scroll feet. Diam. 7 in.
- 114. TEA-KETTLE, WITH STAND AND LAMP.** Chased and repoussé with rococo scrollwork and flowers; the stand decorated with cast openwork. Engraved with the arms of Stacey in a rococo cartouche. Made by Wm. Grundy.
 London hall-mark for 1753-4.
 Bequeathed by the Rev. John Evelyn Stacey. 918-1905.
 Body contracted below; swing handle with scroll sides and ivory grip; knob of lid in form of a bunch of fruit. Stand with three scroll legs on shell feet. H. 13.8 in.
- 115. COFFEE-POT.** Plain, engraved with the arms of Stacey in a rococo cartouche. Maker's mark undecipherable.
 London hall-mark for 1753-4.
 Bequeathed by the Rev. John Evelyn Stacey. 919-1905.
 Pear-shaped body; fluted spout ending in a dolphin-head; moulded foot, lid, and finial; wooden handle. H. 9.7 in.
 (*Plate 47.*)
- 116. SET OF THREE TEA-CADDIES.** One large and two smaller; vase-shaped, repoussé with vertical gadrooning; the handles cast. Made by Daniel Piers.
 London hall-mark for 1753-4. 561, 561a, 562-1874.
 Four scroll handles springing from shell ornaments applied round the shoulder; gadrooned edges; covers surmounted by flame-like finials. H. 7.3 in. and 8.9 in.
 From the Bond Collection.
 (*Plate 48.*)

- 117. SALVER.** Shaped circular rim; the centre engraved with the arms of Stacey in a rococo cartouche. Made by Wm. Peaston.
London hall-mark for 1753-4.

Bequeathed by the Rev. John Evelyn Stacey.

917-1905.

Rim enriched with scrollwork and shell ornaments applied; three scroll feet. Diam. 12.5 in.

(Plate 49.)

- 118. INKSTAND.** Shaped oblong tray with vessels for ink and sand, and a third socket for a bell (wanting). Engraved with the crest of Dunn with a bishop's mitre. Made by Wm. Grundy.

London hall-mark for 1754-5.

Given by the Rev. R. Brooke.

901-1864.

Rim enriched with a moulding and shell ornaments applied; four scroll feet. L. 10.7 in.

- 227. SWEETMEAT-BASKET.** Pierced, and decorated with an applied border of flowers and scrollwork cast and chased. Made by S. Herbert and Co. of Foster Lane.

London hall-mark for 1755-6.

Murray Bequest.

M.1079-1910.

Oval, with swing handle and four rococo feet. L. 5.8 in.

- 119. MUG.** Plain, with scroll handle. Made by Samuel Wood.

London hall-mark for 1755-6.

M.46-1909.

Bulging body, the inside gilt; moulded foot. On the front the initials G C C. H. 5.1 in.

- 120. MUG.** Engraved with a pastoral scene, and in front with the arms of Cock and a pictorial shield. Made by W. Shaw and W. Priest.

London hall-mark for 1757-8.

Given by Captain C. D. Rotch.

M.18-1918.

Moulded foot; swelling body; scroll handle. H. 5.6 in.

- 121. SALVER.** Shaped circular rim; the centre engraved with the arms of Strode impaling Parker, in a rococo cartouche. Made by Richard Rugg.

London hall-mark for 1759-60.

869-1901.

Rim enriched with gadrooned edge and shell ornaments applied; three claw feet. Diam. 13.5 in.

- 122. PAIR OF CANDLESTICKS.** Baluster stem and shaped square base; cast and chased. Made by Hyatt and Semore in St. Martin's-le-Grand.
 London hall-mark for 1759-60.
 Given (Bond Collection). 815, 815a-1890.
 Decoration of mouldings and shell ornaments; corded edges; shaped square nozzle. H. 10.5 in.
(Plate 50.)
- 123. BELL.** Gilt; chased with leaves and flowers. From the canopy borne by the barons of the Cinque Ports at the Coronation of King George III. Made by John Swift.
 London hall-mark for 1761-2.
 Bequeathed by Sarah Countess of Waldegrave. 496-1873.
 Inscribed inside "GEORGE 3RD 1760." Ring handle at the top. H. 3.1 in.
See also Nos. 495, 497-1873 (92, 184).
- 124. COFFEE-POT.** Chased and repoussé with flowers, flutings, and rococo decoration; the foot and spout cast and chased. Made by Wm. Tuite.
 London hall-mark for 1762-3. 494-1875.
 Pear-shaped body; lid surmounted by a rococo finial; wooden handle. On one side a cartouche for a coat of arms. H. 18.2 in.
 From the Bond Collection.
- 125. PAIR OF CANDLESTICKS.** Baluster stem and square base; cast and chased. Maker's mark, H*I or I*H (John Horsley?).
 London hall-mark for 1762-3. 892, 892a-1892.
 Decoration of gadrooning and twisted fluting; stepped base; square nozzle. Engraved with an heraldic crest (out of a ducal coronet, upon the capital of a pillar, an eagle on the nest?), a modern addition. H. 9.9 in.
(Plate 50.)
- 126. TEA-CADDY.** A vase with pear-shaped body, chased and repoussé, and scrollwork handles. Maker's mark, A'S.
 London hall-mark for 1762-3.
 Given (Bond Collection). 818-1890.
 Decoration of gadroons, undulating ornament, and bosses. The handles spring from scrolls and leaf-ornaments applied to the shoulder; domed cover with flame-like finial. H. 8.2 in.
- 127. PAIR OF CANDLESTICKS.** A Corinthian column on a square base decorated with flowers and foliage in relief. Made by Louis Black.
 London hall-mark for 1763-4.
 Given (Bond Collection). 805, 805a-1890.
 Square nozzle; gadrooned edges. H. 13.8 in.

- 128. COFFEE-POT.** Chased and repoussé with flowers, flutings, and rococo scroll-work; the spout cast and chased. Maker's mark, DW WH.

London hall-mark for 1764-5.

Given (Bond Collection).

824-1890.

Pear-shaped body; lid surmounted by a floral finial; wooden handle. On one side a cartouche repaired with a plate let in. H. 12 in.

- 129. READING-CANDLESTICK FOR TWO LIGHTS.** With adjustable slide, extinguisher, and rest for snuffers. Made by Jonathan Alleine.

London hall-mark for 1766-7.

Given by Captain C. D. Rotch.

M.2-1918.

An upright rod, rising from a moulded foot with incurved corners, surmounted by a pine-cone knob with swing-handle. Two candlesticks with handles and nozzles hook on to a frame, which slides on the rod and carries the extinguisher and snuffer-rest. Engraved with the crest of Hay, Earl of Kinnoull. H. 16.6 in.

- 130. SET OF THREE TEA-CADDIES.** Vase-shaped; one large and two smaller; repoussé with twisted gadrooning; the handles cast. Maker's mark, ER (Emick Romer?).

London hall-mark for 1767-8.

384 to 384b-1871.

Two scroll handles springing from shell ornaments applied to the shoulder back and front. The edges of feet and covers gadrooned, and the latter surmounted by turned finials. H. 7.3 in. and 6.2 in.

- 131. PAIR OF CANDLESTICKS.** Baluster stem and shaped hexagonal base; cast and chased. Maker's mark, E·C (Ebenezer Coker?).

London hall-mark for 1767-8.

Given (Bond Collection).

811, 811a-1890.

Decoration of shells, fluting, and gadrooning; shaped hexagonal nozzle. H. 11 in.

(Plate 50.)

- 132. SET OF THREE TEA-CADDIES AND CASE.** Four-sided, chased and repoussé, with cast openwork feet. Maker's mark, S W. The case covered with black shagreen, and mounted in silver. Maker's mark, C·N.

The caddies, London hall-mark for 1767-8; the case first half of 18th century. Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund.

M.184 to 184c-1913.

One caddy slightly wider than the others; they are bulged above, contracted below, and have covers with a leaf-scroll handle. Decoration of flowers, leaves, and curved ribs. H. 5.4 in. The case mounted with openwork lock, handle, and hinges, and four ball-and-claw feet. L. 11.9 in. Key with quatrefoil silver bow.

- 133. URN WITH STAND.** Repoussé with Chinese figure-subjects; the base of the foot cast in openwork. Made by Thomas Whipham and Charles Wright. London hall-mark for 1767-8. (The cover a restoration.)

Given by Captain C. D. Rotch.

M.4-1918.

Bulging body, with two scroll handles, and tap with ivory handle. The figure-subjects represent a servant bringing tea on a tray to a gentleman seated under an umbrella, and two figures playing on musical instruments. The rest of the decoration is of rococo and floral character. A coat of arms is engraved on the front. The cover terminates in a flame finial. H. 21 in.

(*Plate 51.*)

- 134. TWO-HANDLED CUP AND COVER.** Gilt; urn-shaped, chased and repoussé with sprays of flowers. Made by Walter Brind.

London hall-mark for 1769-70.

46-1864.

Both cup and cover of wavy contour with gadrooned edges; double-scroll handles; cover surmounted by a rococo finial. Engraved with the arms of Preston, co. Perth (a modern addition). H. 17.1 in.

(*Plate 52.*)

- 135. COFFEE-POT.** Chased and repoussé with rococo decoration interlaced with sprays of laurel; the spout cast and chased. Made by John Swift.

London hall-mark for 1769-70.

393-1864.

Pear-shaped body with twisted fluting and gadrooning round the lower part; lid surmounted by a rococo finial; gadrooned edges; ivory handle. On one side a cartouche for a coat of arms. H. 11.5 in.

(*Plate 47.*)

- 228. SUGAR-BASIN.** Wirework, with applied openwork of birds and sprays of flowers. With blue glass liner. Made by Thomas Foster.

London hall-mark for 1769-70.

Given by Colonel F. R. Waldo-Sibthorp.

1906-1898.

Circular foot; twisted swing handle. H. 3.4 in.

- 136. VASE AND COVER.** Decorated with applied garlands, foliage, and medallions. Made by J. Parker and E. Wakelin, of Panton Street.

London hall-mark for 1770-1.

564-1874.

Acanthus-leaf handles ending in volutes rise from the shoulders. Circular foot and cover, cast and chased with acanthus borders, the latter surmounted by an acorn-knob. H. 9 in.

From the Bond Collection.

(*Plate 53.*)

- 137. TWO-HANDLED VASE AND COVER.** Chased and repoussé with garlands and foliage; the cover fluted. Maker's mark, C W (Charles Woodward?).

London hall-mark for 1771-2.

751-1877.

Scroll handles cast and chased with acanthus leaves; trumpet-shaped cover surmounted by a rococo finial; foot bordered with lozenge-and-oval ornament. H. 15 in.

From the Bond Collection.

See note on No. 752-1877 (149).

- 138. TWO-HANDLED VASE AND COVER.** Chased and repoussé with acanthus-leaves, garlands, and a floral scroll. Made by L. Courtauld and G. Cowles, of Cornhill.

London hall-mark for 1771-2.

Given (Bond Collection).

804-1890.

Scroll handles cast and chased with foliage; spirally fluted foot; cover in two stages surmounted by an acorn-knob. Pearled edges. H. 14.7 in.

(Plate 54.)

- 139. VASE AND COVER.** Gilt; cast and chased, with details applied. Oviform, the surface diversified with vertical stripes alternately plain and matted. Maker's mark, I·A (John Arnell?).

London hall-mark for 1772-3.

55-1865.

Handles in the form of satyrs' heads with rams' horns; the cover surmounted by the figure of a boy; the lip enriched with festoons of drapery in relief; the sides of the square foot with festoons and oval medallions. H. 8.3 in.

A very similar design occurs in a well-known model in Wedgwood's black basalt ware (see No. 131-1878 in this Museum).

(Plate 58.)

- 140. TEA-CADDY.** Vase-shaped; chased and repoussé with acanthus-leaves and garlands. Maker's mark, I·C. (John Carter?).

London hall-mark for 1772-3.

Given (Bond Collection).

831-1890.

The shoulder bordered with fluting; square foot; cover in two stages surmounted by an acorn-knob. H. 8.5 in.

- 141. CRUET-STAND.** Pierced, with five cut-glass bottles with engraved silver mounts. Made by J. and T. Daniel.

London hall-mark for 1772-3.

Given by R. F. Norton, Esq., K.C.

M.134-1916.

A five-lobed frame of openwork foliage with gadrooned edge, standing on five curved feet. An openwork loop handle rises from a pierced drum in the middle. Two of the bottles have silver scroll handles and hinged lids; the other three, domed silver tops (two pierced) with twisted finials. Engraved with a crest, a lion's head erased. H. 9.9 in.; bottles, H. 6.5 in. to 7.2 in.

- 142. COFFEE-POT.** Chased and repoussé with acanthus-leaves, garlands, and flutings. Maker's mark, C W (Charles Woodward?).

London hall-mark for 1773-4.

753-1877.

Shoulder of wavy outline; rococo spout; domed lid finished with a gadrooned knob; pearled lip. Ebony handle. H. 13.4 in.

See note on No. 752-1877 (149).

From the Bond Collection.

- 143. SET OF FOUR CANDLESTICKS.** Stamped in relief; an Egyptian papyrus column on a square base decorated with rams' heads and garlands. Made by Samuel Roberts & Co.

Sheffield hall-mark for 1773-4.

Bequeathed by James Archibald Slater, Esq.

843 to 843c-1905.

Nine-lobed nozzle; pearled edges. Engraved with the monogram T M E. H. 12.8 in.

(Plate 59.)

- 144. PAIR OF SAUCE-BOATS.** Oval, decorated with applied garlands and medallions; the feet cast and chased. Made by S. and J. Creswell.

London hall-mark for 1773-4.

Given (Bond Collection).

840, 840a-1890.

A reeded loop-handle at either end; pearled edge. The inside gilt. (No cover.) L. 9 in.

- 145. HOT-WATER JUG.** Chased and repoussé with acanthus-leaves and garlands. Maker's mark, I·C (John Carter?).

London hall-mark for 1773-4.

758-1877.

On the front a lion-mask applied; the lid surmounted by a pineapple knob; pearled edges; wooden handle with acanthus-leaf attachments; square foot. H. 12.7 in.

From the Bond Collection.

- 146. TWO HANDLED VASE AND COVER.** Chased and repoussé with leaves and festoons of drapery hanging from applied satyr-masks. Maker's mark, W·C (Wm. Cripps?).

London hall-mark for 1774-5.

493-1875.

Conical cover with urn-shaped finial; scroll handles enriched with acanthus foliage; arcaded decoration on lip; pearled edges; the inside gilt. H. 16.7 in.

From the Bond Collection.

(Plate 55.)

- 147. PAIR OF CANDLESTICKS.** Stamped in relief; a square base supporting a fluted stem surmounted by a cylindrical vase. Made by Geo. Ashforth and Co.

Sheffield hall-mark for 1774-5.

Given (Bond Collection).

832, 832a-1890.

Decoration of garlands, flutings, rams' heads, and medallions; enriched borders; circular nozzle. H. 11.5 in.

(Plate 50.)

- 148. SUGAR-BASIN.** Pierced, chased, and repoussé. With blue glass liner. Made by Burrage Davenport.

London hall-mark for 1774-5.

756-1877.

Vase-shaped; decoration of acanthus-leaves and garlands in relief on an openwork ground of parallel slits. Corded swing handle; pearled edges. H. 5.4 in.

From the Bond Collection.

(Plate 53.)

- 149. COFFEE-POT.** Chased and repoussé with acanthus-leaves, garlands, and flutings. Maker's mark, C W (Charles Woodward?).

London hall-mark for 1776-7.

752-1877.

Shoulder of wavy outline; spout of scroll form; lid finished with an urn-shaped knob; pearled edges; wooden handle. H. 13.6 in.

From the Bond Collection.

This coffee-pot and No. 753-1877 (142) are by the same hand. Both exhibit an adherence to rococo tradition, both in form and in certain of the details (note the spouts and the attachment of the handles), unusual at so late a date. The Vase and Cover No. 751-1877 (137) is by the same silversmith, and bears a marked resemblance of style to them. The maker was probably an old man and his taste somewhat old-fashioned (Charles Woodward of Tooley Street entered his mark at Goldsmiths' Hall in 1741).

- 150. PAIR OF SAUCE-BOATS AND COVERS.** Oval, decorated with applied garlands and medallions. Made by Thomas Evans.

London hall-mark for 1776-7.

Given (Bond Collection).

839, 839a-1890.

Scroll ends; oval foot; pearled edges. The cover surmounted by an urn-shaped knob. L. 8.6 in.

- 151. PAIR OF TEA-CADDIES.** Vase-shaped; chased and repoussé with acanthus-leaves and festoons of drapery hanging from applied rams' heads. Made by Pierre Gillois.

London hall-mark for 1776-7.

575, 575a-1874.

Cover in two stages cast and chased with acanthus borders, and finished with an acorn-knob. Ring handles hang from two of the rams' heads. H. 7.5 in.

From the Bond Collection.

- 152. TEA-CADDY.** Vase-shaped; chased and repoussé with acanthus-leaves and garlands. Made by Pierre Gillois.
 London hall-mark for 1776-7. 576-1874.
 Applied lion-masks with ring handles at the sides; cover surmounted by an acorn finial; square foot. H. 7.2 in.
 From the Bond Collection.
- 153. SUGAR-BASIN.** Pierced, chased, and repoussé. With blue glass liner. Maker's mark, A C (?).
 London hall-mark for 1776-7. 755-1877.
 Vase-shaped, with wavy edge. Decoration of leaves and festoons of drapery, with filling-in of openwork. Openwork swing handle, pearled edges. H. 3.7 in.
 From the Bond Collection.
- 154. URN.** Vase-shaped; chased and repoussé with garlands depending from oval medallions. Maker's mark obliterated.
 London hall-mark for 1777-8.
 Given (Bond Collection). 825-1890.
 Two handles terminating in volutes rise from the shoulder; square foot resting on four balls; cover surmounted by a foliage knob. Pearled edges; ivory handle to tap. H. 13.2 in.
- 155. CHOCOLATE-POT.** Oviform body, chased and repoussé with foliage and festoons of drapery; supported on a triangular base by three curved legs terminating above in applied satyr-masks. Made by Henry Greenway.
 London hall-mark for 1777-8. 460-1875.
 Round the shoulder a border of rosettes; the lid finished with a foliage knob; pearled edges; curved handle with foliage terminations, the grip wrapped with wicker-work. H. 12.8 in.
 A piece of exceptionally pure style and fine workmanship. The jug, No. 826-1890 (156), is a simpler example by the same maker.
 (*Plate 56.*)
- 156. HOT-WATER JUG.** Chased and repoussé with leaves and festoons of drapery. Made by Henry Greenway.
 London hall-mark for 1777-8.
 Given (Bond Collection). 826-1890.
 On the front a laurel-wreath hanging from a bow; the lid surmounted by a foliage knob; pearled edges; wooden handle with acanthus-leaf attachments; round foot. H. 12.5 in.
 See note on No. 460-1875 (155).
 (*Plate 57.*)
- 157. PAIR OF CANDLESTICKS.** Stamped in relief; a square base supporting a fluted column surmounted by a vase. Maker's mark, I·S (John Smith?).
 Sheffield hall-mark for 1778-9. 386, 386a-1871.
 Decoration of festoons of drapery and leaves; pearled edges; circular nozzle. H. 8.1 in.
 (*Plate 59.*)

- 158. TEA-CADDY.** Vase-shaped; chased and repoussé with acanthus-leaves and garlands. Maker's mark, T H (Thomas Heming?).

London hall-mark for 1778-9.

503-1875.

Applied lion-masks with ring handles at the sides; cover surmounted by a foliage knob; square foot. H. 9.1 in.

From the Bond Collection.

- 159. SUGAR-BASIN.** Vase-shaped, pierced and engraved, with blue glass liner. Made by John Swift (?).

London hall-mark for 1778-9.

Henry L. Florence Bequest.

M.216-1917.

Pierced in a design of a floral scroll between borders of horizontal slits. Beaded edges; swing handle. H. 4.3 in.

- 160. SNUFFER-TRAY.** Of wavy outline, the border pierced and engraved with a wreath. Made by William Plummer.

London hall-mark for 1779-80.

559-1897.

Scroll handle; pearled edge. L. 8.5 in.

From the Montague Taylor Collection.

- 161. VASE AND COVER.** Oviform; a coco-nut mounted in silver-gilt with leaves and festoons of drapery, with pendent cameos of Omphale and the Three Graces in Wedgwood's blue jasper ware. (No marks.)

Late 18th century.

815-1891.

Two handles with acanthus termination rise from the sides; acorn finial to cover; square foot. The core of the cover and of the foot are of walnut-wood. Silver lining. H. 7.7 in.

From the Zouche Collection.

(Plate 58.)

- 162. HOT-WATER JUG.** Chased and repoussé with garlands and oval medallions; decorated with a band of "bright-cut" engraving. Maker's mark, W....

London hall-mark for 1780-1.

Given (Bond Collection).

830-1890.

Lid finished with an urn-shaped knob; pearled edges; ivory handle. H. 12.2 in.

- 163. SNUFFERS.** Engraved. Made by William Abdy.

London hall-mark for 1781-2.

559a-1897.

Open stems; three knob-feet. L. 6.7 in.

From the Montague Taylor Collection.

- 164. CREAM-JUG.** Chased and repoussé. Made by Thomas Satchwell.
 London hall-mark for 1781-2.
 Given by Mrs. Elizabeth South. 71-1908.
 Of wavy contour; decoration of scrolls, flowers, and leaves; scroll handle; circular foot. On the front a cartouche enclosing the initials T S C. H. 4.6 in.
- 165. PAIR OF CANDLESTICKS.** Gilt; stamped with fluting; a circular base supporting a tapered stem surmounted by a vase. Made by John Winter & Co.
 Sheffield hall-mark for 1782-3. 346, 346a-1894.
 Pearled edges; circular nozzle. H. 10.8 in.
(Plate 59.)
- 166. SUGAR-BASIN.** Pierced and engraved. With blue glass liner. Maker's mark T D (Thomas Daniell?).
 London hall-mark for 1782-3. 754-1877.
 Vase-shaped; pierced with borders of leaves, medallions with vases, and vertical slits; swing handle; pearled edges. H. 4.5 in.
 From the Bond Collection.
- 167. PAIR OF CANDLESTICKS.** Stamped in relief; a Corinthian column on a square base decorated with heads and garlands. Made by William Abdy.
 London hall-mark for 1783-4.
 Given (Bond Collection). 828, 828a-1890.
 Base bordered with bossed mouldings; nozzle with curved sides similarly decorated. H. 7.5 in.
(Plate 59.)
- 168. MILK-JUG.** Gilt; hammered with shallow fluting. Made by Robert Hennell
 London hall-mark for 1785-6. 757-1877.
 Square foot; rising handle; pearled edges. H. 7.1 in.
 From the Bond Collection.
(Plate 58.)
- 169. TAPER-STICK.** Stamped in relief; a square base supporting a tapered stem surmounted by a vase. Made by John Parsons & Co.
 Sheffield hall-mark for 1787-8 (?). 387-1871.
 Decoration of leaves and fluting; pearled edges; circular nozzle. H. 8.1 in.

- 170. PAIR OF SAUCE-BOATS AND COVERS.** Oval, decorated with applied garlands and medallions; the lid chased and repoussé with leaves. Made by Henry Cowper.
 London hall-mark for 1788-9. 578, 578a-1874.
 Applied lion-masks with ring handles at the ends; oval foot; reeded edges. The medallions bear a warrior's head. The cover surmounted by an urn-shaped knob. L. 7.5 in.
 From the Bond Collection.
(Plate 57.)
- 171. DISH-CROSS.** With openwork supports and centrepiece. Marks, S'B and lion passant.
 Late 18th century.
 Given by Captain C. D. Rotch. M.95-1916.
 Formed of four bars attached to two rotating rings in the centre, each bar furnished with a sliding support terminating above in an openwork palmette and below in a foot of similar form. In the centre a pierced medallion. L. 13.3 in.
- 172. TEA-POT AND STAND.** Tea-pot octagonal, decorated with a diaper of rayed spots. Made by Robert Hennell. Stand oval, engraved with a border of leaves and a wreath. Maker's mark, I H (John Harris?).
 London hall-mark for 1789-90 (tea-pot), 1796-7 (stand).
 Given by Somers Clarke, Esq., F.S.A. 644, 644a-1902.
 Domed lid finished with an oval knob; straight eight-sided spout. Engraved with the crest of Clarke. The stand rests on four feet. Tea-pot, H. 5.9 in.; stand, L. 6.8 in.
- 173. PAIR OF CANDLESTICKS.** Stamped in low relief; a square base supporting a tapered stem surmounted by a vase. Made by John Parsons & Co.
 Sheffield hall-mark for 1791-2. M.14, 14a-1910.
 Decoration of garlands and enriched borders. Circular nozzle. H. 12.1 in.
(Plate 59.)
- 174. TEA-POT AND STAND.** Oval, engraved with bands of floral scroll and enriched borders. Made by Henry Chawner.
 London hall-mark for 1791-2.
 Given by Miss Maria Willis. 1317, 1317a-1900.
 Convex side; straight eight-sided spout; wooden handle and blackened ivory knob. Engraved with an heraldic crest (on a serpent a falcon with wings expanded) with motto and initials J A S. The stand rests on four feet. Tea-pot, H. 6 in.; stand, L. 6.6 in.
- 229. SUGAR-BASIN.** Octagonal, with reeded edge. Made by R. and D. Hennell.
 London hall-mark for 1795-6.
 Murray Bequest. M.1075-1910.
 The inside formerly gilt. On low foot. Engraved with the crest of Murray, co. Midlothian. Diam. 3.4 in.

- 175. TEA-POT.** Oval, with bulging side. Made by Peter, Ann, and William Bateman.

London hall-mark for 1802-3.

Henry L. Florence Bequest.

M.217-1917.

Decorated with repoussé bands and narrow engraved borders. Ebony handle; green ivory knob. H. 7.3 in.

- 176. TWO-HANDLED VASE AND COVER (The Trafalgar Vase).** Decorated with applied figures of BRITANNIA TRIUMPHANT, and a warrior slaying a three-headed serpent, with inscription BRITONS STRIKE HOME; on the cover the British Lion. Designed by John Flaxman, R.A. Maker's mark, D'S B'S.

London hall-mark for 1805-6.

Given (Bond Collection).

803-1890.

Further enriched with acanthus-leaves and acorns round the base of the vase, floral borders, and a laurel-wreath on the cover. The handles rise from the sides and terminate above in corded volutes enclosing a rose. H. 17 in.

One of a group made for presentation by Lloyd's Patriotic Fund to the admirals and captains of the British Fleet at the Battle of Trafalgar, 21 October 1805.

(Plate 60.)

- 177. HOT-WATER JUG.** Enriched with a wreath of vine and olive round the body, and a band of conventional ornament round the neck, cast and chased. Maker's mark, D'S B'S.

London hall-mark for 1805-6.

394-1864.

Of bulbous shape on circular foot. H. 11.6 in.

- 178. TEA-URN.** Enriched with a band of palmette and lotus ornament, cast and chased. Supported on a pedestal with four claw feet. Made by Paul Storr.

London hall-mark for 1809-10.

244-1869.

Of squat form with two loop handles attached by lion-masks; the cover surmounted by a floral knob. Further decorated with gadrooning, a guilloche moulding on the base, and enriched borders on the cover. Dolphin spout with ivory handle. Fitted with a covered receptacle for a heating iron. Engraved with the arms of Easthope, co. Surrey (a later addition). H. 14.7 in.

- 179. PAIR OF TWO-HANDLED VASES.** Gilt, enriched with a band of palmette and lotus ornament, cast and chased. Applied decoration consisting of the royal arms on one side, and the Coronation medal of William IV and Queen Adelaide enclosed in an oak-wreath on the other, has been added subsequently. Designed by John Flaxman, R.A. Made by Paul Storr.

London hall-mark for 1810-11.

Given (Bond Collection).

833, 833a-1890.

Crater-shaped, with two loop-handles below attached by lion-masks. Gadrooned borders. H. 9.5 in.

Presented by William IV to Sir George Nayler, Garter King-of-arms 1822-1831.

(Plate 61.)

- 180. MUG.** Barrel-shaped, with reeded bands. Maker's mark, EF (?).
 London hall-mark for 1811-12.
 Bequeathed by the Rev. John Evelyn Stacey. 926-1905.
 Engraved with the initials I S. The inside gilt. H. 2.7 in.
- 181. TWO-HANDLED VASE AND COVER.** Gilt; chased and repoussé with gadrooning, and enriched with an applied wreath of thistle. Maker's mark, WE (?).
 London hall-mark for 1816-17.
 Given (Bond Collection). 834-1890.
 Crater-shaped, with two loop handles below attached by masks. The knob of the cover of fruit and leaves. H. 9.7 in.
 Further decoration of floral scrollwork with a cartouche and a mask, chased and repoussé, added later.
- 182. PAIR OF TWO-BRANCHED CANDELABRA.** Each in the form of a winged female figure on a circular pedestal, carrying on her head a basket of flowers, from which spring two scroll-form branches. Maker's mark, JA (John Angell?).
 London hall-mark for 1819-20.
 Given (Bond Collection). 836, 836a-1890.
 A flame-ornament rises from the junction of the branches. Grease-pans formed of leaves; circular nozzles. H. 15.9 in.
- 183. PAIR OF SAUCE-TUREENS AND COVERS.** Oval, two-handled, decorated with applied oak and acanthus foliage, cast and chased. Made by Paul Storr.
 London hall-mark for 1819-20. 472, 473-1864.
 Further enriched with ribbed decoration and shell-and-leafwork feet and borders. With removable liners. L. 9.8 in.
- 184. BELL.** Gilt; surmounted by the rose, thistle, and shamrock, with the royal crown and motto, cast and chased. From the canopy borne by the Barons of the Cinque Ports at the Coronation of King George IV. Maker's mark, TP IP.
 London hall-mark for 1820-1.
 Bequeathed by Sarah Countess of Waldegrave. 497-1873.
 Inscribed inside "GEORGE 4TH 1820." Decorated in relief with rococo ornament. H. 5 in.
 See also Nos. 495, 496-1873 (92, 123).
- 185. SALVER.** The border cast and chased in openwork, the design repeating in eight divisions. Engraved with a coat of arms. Maker's mark, JA (John Angell?).
 London hall-mark for 1823-4.
 Bequeathed by Lionel Van Oven, Esq. 62-1905.
 Border of scrollwork and vine-foliage, interspersed with heads and animals. On four feet in the form of a lion's head and scrollwork. The arms:—Quarterly: 1 and 4, Argent, a castle; 2 and 3, per pale ermine and ermines; on a chief dancetty or, a lion passant. Crest, a tower. Motto, STUDIIS ARTIBUSQUE HONESTIS. Diam. 19.5 in.

- 186. SNUFFERS AND TRAY.** Decorated in relief with shellwork and foliage. Maker's mark (on snuffers), T·R (Thomas Robins?); (on tray) I H (John Hawkins?).

London hall-mark for 1823-4.

Transferred from the Museum of Practical Geology. 5718, 5718a-1901.

Snuffers with three knob-feet and spring shutter to the box. L. 7.5 in. Tray oblong with shaped edge. L. 9.5 in.

- 187. TWO-HANDLED VASE AND COVER.** Gilt; chased and repoussé with a yacht-race, foliage, and flowers, and further enriched with an applied vine-wreath. On the cover, a sailor beside an anchor. Inscribed WEYMOUTH REGATTA 1827. Made by Rebecca Emes and Edward Barnard.

London hall-mark for 1827-8.

Given (Bond Collection).

845-1890.

Crater-shaped, with two loop handles below elaborately chased with flowers. H. 15.5 in.

- 188. TEA-CADDY.** Four-sided, decorated with peasant scenes in relief. Made by J. C. Edington.

London hall-mark for 1831-2.

Given (Bond Collection).

812-1890.

Base of floral openwork, rising into open scrolls at the angles. Hinged lid with flower knob. Engraved with the crest of Bond and initials J E B. H. 5.5 in.

- 189. TEA-POT.** Decorated with drinking scenes in high relief; on the lid a man seated smoking his pipe. Maker's mark, E·F.

London hall-mark for 1833-4.

Given (Bond Collection).

808-1890.

Squat shape, on four feet in the form of the half-figure of a man ending in a shell. H. 7.5 in.

II.—SCOTTISH.

- 190. SET OF FOUR SALT-CELLARS.** Pierced and engraved. Made by Patrick Robertson.

Edinburgh hall-mark for 1771-2.

Bequeathed by Sir Edgar R. S. Sebright, Bart.

M.15 to 15c-1918.

Oval, on four ball-and-claw feet; the piercing of foliage and birds; wavy gadrooned edge. Two have clear glass liners. L. 3.2 in.

III.—IRISH.

- 191. MACE OF THE TRADE-GUILDS OF THE CITY OF CORK.** The head surmounted by a royal crown enclosing the arms of William and Mary, and chased and repoussé on its eight sides with the arms of the Guilds. The central knop is chased in relief with the Cardinal Virtues, the foot-knop with the arms of the city of Cork. Inscribed "This mace was made at y^e Charge of y^e whole sosity of Gouldsmiths Robert Goble M^r W^{tr} Hughet W^{ill} Haruy Wardens 1696." Made by Robert Goble, Master of the Cork Goldsmiths, 1695-6.

Cork hall-mark; dated 1696.

31-1869.

Stem spirally ribbed; knops enriched with masks and foliage. The guilds represented have been identified as those of the Goldsmiths, Pewterers, Founders, Saddlers, Glaziers, Merchant Taylors (?), Tin-plate Workers, and Tobacco-pipe Makers. L. 37.8 in.

See Journal of the Royal Historical and Archæological Association of Ireland, 4th Series, Vol. vii. See also Jackson, English Goldsmiths and their marks, 1905, p. 629.

(Plate 62.)

- 192. TWO-HANDLED CUP.** Urn-shaped; plain, with "harp" handles.

Dublin hall-mark for 1732-3.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund. M.186-1913.

Banded with mouldings. Engraved with the arms of Robinson (a later addition). H. 5.9 in.

- 193. DISH-RING.** Pierced and chased. Made by Isaac D'Olier.

Dublin hall-mark; about 1760.

54-1865.

Decoration of rococo scrollwork interspersed with cartouches, a bird, and a dolphin. Diam. 8.4 in.

(Plate 63.)

- 194. SAUCE-BOAT.** Chased and repoussé with birds in landscapes. Made by Matthew West.

Dublin hall-mark; second half of 18th century.

Given by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund. M.185-1913.

On three curved feet; ribbed edge; scroll handle. L. 6 in.

- 195. SAUCE-BOAT.** Hammered with curved flutings. (Maker's mark obliterated.)

Dublin hall-mark; second half of 18th century.

M.424-1910.

On three curved feet with gadrooned attachments; ribbed edge; scroll handle. The initials G'S inscribed on the bottom. L. 8.4 in.

- 230. CUP.** Egg-shaped, decorated with applied acanthus-leaves. Made by James Graham.

Dublin hall-mark; about 1780.

Given by Colonel F. R. Waldo-Sibthorp.

1905-1898.

Gilt inside. The foot cast and chased with twisted gadrooning. H. 4.5 in.

196. SAUCE-TUREEN AND COVER. Oval, with rising loop handles.

Dublin hall-mark for 1787.

Given by Cecil F. Crofton, Esq.

M.19-1918.

The foot and edge gadrooned; the handles chased with foliage; the domed cover surmounted by a spray of leaves with a nut. Engraved with the crest of Gill, co. Devon, with motto IN TE DOMINE SPES NOSTRA (replacing an earlier coat of arms), within garlands and palm-branches. Inscribed inside the cover GIVEN BY CECIL CROFTON 1918. L. 10 in.

197. TUREEN AND COVER. Oval, two-handled, chased and repoussé with garlands.

Made by Joseph Jackson.

Dublin hall-mark for 1791.

Given (Bond Collection).

829-1890.

Rising handles at the ends enriched with leaves. Cover chased and repoussé with leaves and surmounted by a twisted knob. Gadrooned borders. L. 10.7 in.

*(Plate 64.)***198. TEA-POT.** Chased and repoussé with rococo scrollwork and Chinese ornament.

Made by George Wheatley.

Dublin hall-mark for 1796.

Given (Bond Collection).

820-1890.

On four feet with lion-mask attachments. The cover surmounted by the figure of a Chinaman. H. 5.2 in.

199. TWO-HANDLED VASE AND COVER. Chased and repoussé; the handles in the form of cornucopiæ. On one side an applied group of figures representing the rescue of Ireland from intolerance; on the other the inscription "THE GENERAL BOARD OF The Catholics of Ireland TO THE Hon^{ble} Leicester FitzGerald Stanhope The distinguished Friend OF RELIGIOUS LIBERTY." Maker's mark, IK.

Dublin hall-mark for 1812.

Bequeathed by Lady Anna C. Chandos-Pole.

M.179-1914.

Decoration of foliage and gadrooning; round the lip a vine-wreath and egg-and-dart moulding. The cover is surmounted by the crest of Stanhope. H. 20.3 in.

SUPPLEMENT.

HARVEY HADDEN GIFT, 1919.

- 200. SNUFFER-TRAY.** Oblong-octagonal, with pear-shaped handle. Made by Henry Penstone.
 London hall-mark, about 1700.
 Given by Harvey Hadden, Esq. M.170-1919.
 Plain moulding round edge; on four knob feet. The handle is attached by scrolls, and engraved with a crest (a talbot's head) and motto *E CURA QUIES*. L. 6.45 in.
- 201. COFFEE-POT.** Circular, plain, with domed lid. Made by Isaac Dighton.
 London hall-mark for 1705-6.
 Given by Harvey Hadden, Esq. M.165-1919.
 Tapering shape, with moulded base and curved spout with hinged cap. The lid has a moulded knob and double-scroll thumbpiece. Engraved with a monogram *G A P* (replacing earlier engraving) enclosed in a foliated cartouche. Ebony handle. H. 9.4 in.
- 202. TEA-POT AND STAND (WITH LAMP).** Circular, with bulbous body; the lid decorated with applied leaves. Engraved with the arms of Plomer. Made by Simon Pantin.
 London hall-mark for 1705-6.
 Given by Harvey Hadden, Esq. M.172 to 172b-1919.
 Faceted spout with hinged cap; domed lid finished with a wooden knob; ebony handle. The arms, differenced with a label, are enclosed in an oval cartouche decorated with foliage and birds. Inscribed on the bottom "The Gift of Ms: Mary Bennet." The stand has three scroll-form legs resting on wooden knobs (one renewed), enclosing the lamp. H. (tea-pot) 5.8 in., (stand) 2.6 in.
- 203. PAIR OF SALT-CELLARS.** Twelve-sided. Made by Matthew Cooper.
 London hall-mark for 1707-8.
 Given by Harvey Hadden, Esq. M.173, 173a-1919.
 Plain, with bulging side. W. 2.6 in.
- 204. PAIR OF CANDLESTICKS.** Circular, with octagonal stem. Made by Simon Pantin.
 London hall-mark for 1708-9.
 Given by Harvey Hadden, Esq. M.171, 171a-1919.
 Moulded foot and baluster stem. H. 5.5 to 5.6 in.

- 205. CASTER.** Octagonal, the cover boldly pierced in two alternating designs. Makers' marks, Fa (Thomas Fawler) and W I (?).
 London hall-mark for 1708-9.
 Given by Harvey Hadden, Esq. M.181-1919.
 Plain, with moulded foot, shoulder, and finial. Engraved with a coat of arms in foliated cartouche:—(apparently) Or, a chevron between 3 birds, impaling Argent, a chevron between 3 leopards' faces. H. 9.2 in.
- 206. PAIR OF CANDLESTICKS.** Octagonal, with moulded foot. Engraved with the crest and motto of Scott, co. Stafford. Made by Joseph Bird.
 London hall-mark for 1710-11.
 Given by Harvey Hadden, Esq. M.169, 169a-1919.
 Baluster stem and banded socket. The motto REGI · PATRIÆQUE · FIDELIS is inscribed on a strap enclosing a baronet's augmentation. H. 6.7 in.
- 207. TWO-HANDLED CUP AND COVER.** Plain, engraved with the arms of Arden impaling another. Made by Matthew Lofthouse.
 London hall-mark for 1710-11.
 Given by Harvey Hadden, Esq. M.179-1919.
 Scroll handles and low circular foot. Domed cover finished with a moulded knob. The arms are garnished with foliated mantling, with helmet and crest. H. 7 in.
- 208. BEDROOM CANDLESTICK.** Circular, with pear-shaped handle, and extinguisher. Engraved with a lady's coat of arms (Taylour, co. Salop) and monogram P T. Made by Jos. Bird.
 London hall-mark for 1711-12.
 Given by Harvey Hadden, Esq. M.185, 185a-1919.
 The stem pierced with a slit for snuffers (wanting). The extinguisher has a scroll handle and a hook to hang it to the stem; it is inscribed with the letter M. L. 7.7 in.
- 209. TAPER-STICK.** Octagonal, with faceted foot. Made by Matthew Cooper.
 London hall-mark for 1714-15.
 Given by Harvey Hadden, Esq. M.182-1919.
 Moulded baluster stem and socket. H. 4.5 in.
- 210. SET OF THREE CASTERS.** Bulbous shape; one large and two smaller. Engraved with the arms of Bellasis. Made by Simon Pantin.
 London hall-mark for 1716-17.
 Given by Harvey Hadden, Esq. M.178 to 178b-1919.
 The body encircled by a moulding; the cover pierced in five compartments and surmounted by a moulded finial. The arms are enclosed in a foliated cartouche. H. 8.4 in. and 6.1 in.
- 211. COFFEE-POT.** Octagonal, plain. Made by Richard Bayley.
 London hall-mark for 1716-17.
 Given by Harvey Hadden, Esq. M.184-1919.
 Tapering, with moulded base, and domed cover finished with a banded knob. Curved spout ornamented with small volutes; ebony handle. The initials E M B are inscribed on the bottom. H. 9.6 in.

- 212. CASTER.** Octagonal, engraved with a cypher. Made by James Fraillon.
 London hall-mark for 1717-18.
 Given by Harvey Hadden, Esq. M.163-1919.
 Bulbous body; moulded foot. The cover is pierced in two alternating designs and ends in a moulded finial. Cypher of the initials R R A. H. 7.1 in.
- 213. TWO-HANDLED CUP AND COVER.** Plain, engraved with the arms of Pace impaling Wallington(?). Made by William Darker.
 London hall-mark for 1718-19.
 Given by Harvey Hadden, Esq. M.177-1919.
 The body banded with a moulding; circular foot; scroll handles. Domed cover with moulded knob. The arms are enclosed in an oval foliated cartouche; the crest is engraved on the cover. H. 9 in.
- 214. PAIR OF DISHES.** Circular, with scalloped edge, engraved with a cypher. Made by Simon Pantin.
 London hall-mark for 1719-20.
 Given by Harvey Hadden, Esq. M.164, 164a-1919.
 The rim divided by ridges into sixteen wavy scallops. Cypher of the initials S D C.
- 215. CASTER.** Octagonal, with moulded foot and shoulder. Made by Anthony Nelme.
 London hall-mark for 1719-20.
 Given by Harvey Hadden, Esq. M.175-1919.
 The cover is circular, pierced in eight divisions and finished with an octagonal knob. Engraved with a crest (a fleur-de-lys), and a cypher of the initials F H T(?). H. 7.8 in.
- 216. PAIR OF CANDLESTICKS.** Square foot with incurved corners. Engraved with the arms of Plomer. Made by Paul Lamerie.
 London hall-mark for 1719-20.
 Given by Harvey Hadden, Esq. M.176, 176a-1919.
 Moulded foot with circular depression; baluster stem, partly circular and partly octagonal. The arms are in a foliated cartouche. H. 6.4 in.
- 217. PAIR OF CANDLESTICKS.** Hexagonal. Engraved with the arms of Rolfe, with Atwood in pretence. Made by David Green.
 London hall-mark for 1720-1.
 Given by Harvey Hadden, Esq. M.174, 174a-1919.
 Moulded foot and baluster stem. H. 6.7 in.
- 218. SNUFFER-TRAY.** Dumb-bell shape, with moulded edge. Made by Paul Crespin.
 London hall-mark for 1722-3.
 Given by Harvey Hadden, Esq. M.166-1919.
 Curved handle; four moulded feet. Engraved with a cypher in a cartouche (obliterated). L. 7.3 in.

- 219. PAIR OF TEA-CADDIES.** Octagonal, plain. Made by Bowles Nash.
 London hall-mark for 1722-3.
 Given by Harvey Hadden, Esq. M.180, 180a-1919.
 Moulded base and shoulder; circular cover. Sliding bottom, inscribed with initials R A W.
 With lead liners. H. 4.6 in.
- 220. PAIR OF WAITERS.** Square, with indented corners. Engraved with a lady's coat of arms (Graves impaling Parnell). Made by Ed. Cornock.
 London hall-mark for 1725-6.
 Given by Harvey Hadden, Esq. M.162, 162a-1919.
 Moulded edge; low indented feet. The arms are in a foliated cartouche. 5.45 in. square (No. 162 mis-shaped).
- 221. CREAM-JUG.** Plain, with circular foot. Maker's mark, T . . .
 London hall-mark for 1725-6.
 Given by Harvey Hadden, Esq. M.183-1919.
 Bulbous shape, with scroll handle. H. 3.3 in.
- 222. PAIR OF WAITERS.** Circular, on foot; engraved with a crest. Made by Joseph Walker.
 Dublin hall-mark for 1704-6.
 Given by Harvey Hadden, Esq. M.167, 167a-1919.
 Moulded edge; trumpet-mouth foot. Inscribed with initials I D H. Crest, a lion rampant.
 Diam. 5.7 in.
- 223. JUG.** Bulbous shape, with hinged lid and scroll handle. Made by Joseph Walker.
 Dublin hall-mark for 1710-12.
 Given by Harvey Hadden, Esq. M.186-1919.
 The body is encircled by a moulding; circular foot. Lid with moulded finial; spout ending below in an ornamental drop. Engraved with a coat of arms:—Argent, 9 mullets gules, 3, 3, 2, and 1; with foliated mantling and crest, an arm in armour embowed grasping a sword. On the side (added later) another crest, a cubit-arm holding a fleur-de-lys; in a strap inscribed with the motto AUDACES FORTUNA JUVAT. H. 12 in.
- 224. PAIR OF DISHES.** Circular, with scalloped edge. Made by David King.
 Dublin hall-mark for 1715-16.
 Given by Harvey Hadden, Esq. M.168, 168a-1919.
 The rim is divided by ridges into sixteen scallops. Engraved with a crest, a standing figure of Neptune. Diam. 4.8 in.
- 225** (after 92).
226 („ 93).
227 („ 118).
228 („ 135).
229 („ 174).
230 („ 195).

WORKS OF REFERENCE.

CONTEMPORARY descriptions of English plate abound in inventories of various periods. Numbers of these have been published and may be found in such collections as Palgrave's *Ancient Kalendars and Inventories of the Exchequer* (royal plate); Halliwell's *Ancient Inventories* (sixteenth and seventeenth centuries); *Archæologia* (including the important inventory of Sir John Fastolfe, d. 1459, in vol. xxi); the *Archæological Journal* (including the inventory of plate given by William of Wykeham to Winchester College, in vol. x); etc. Ancient wills, such as those published by Sir N. H. Nicolas under the title *Testamenta Vetusta*, and by the Surtees Society under the title *Testamenta Eboracensia*, furnish another source of contemporary information. W. Harrison in his *Description of England*, published originally in 1587 (edited by Withington and Furnivall under the title *Elizabethan England*), gives an interesting view of the use of domestic plate in the second half of the sixteenth century. References to numerous other authorities and extracts from wills and inventories will be found in the works of Cripps and Jackson cited below.

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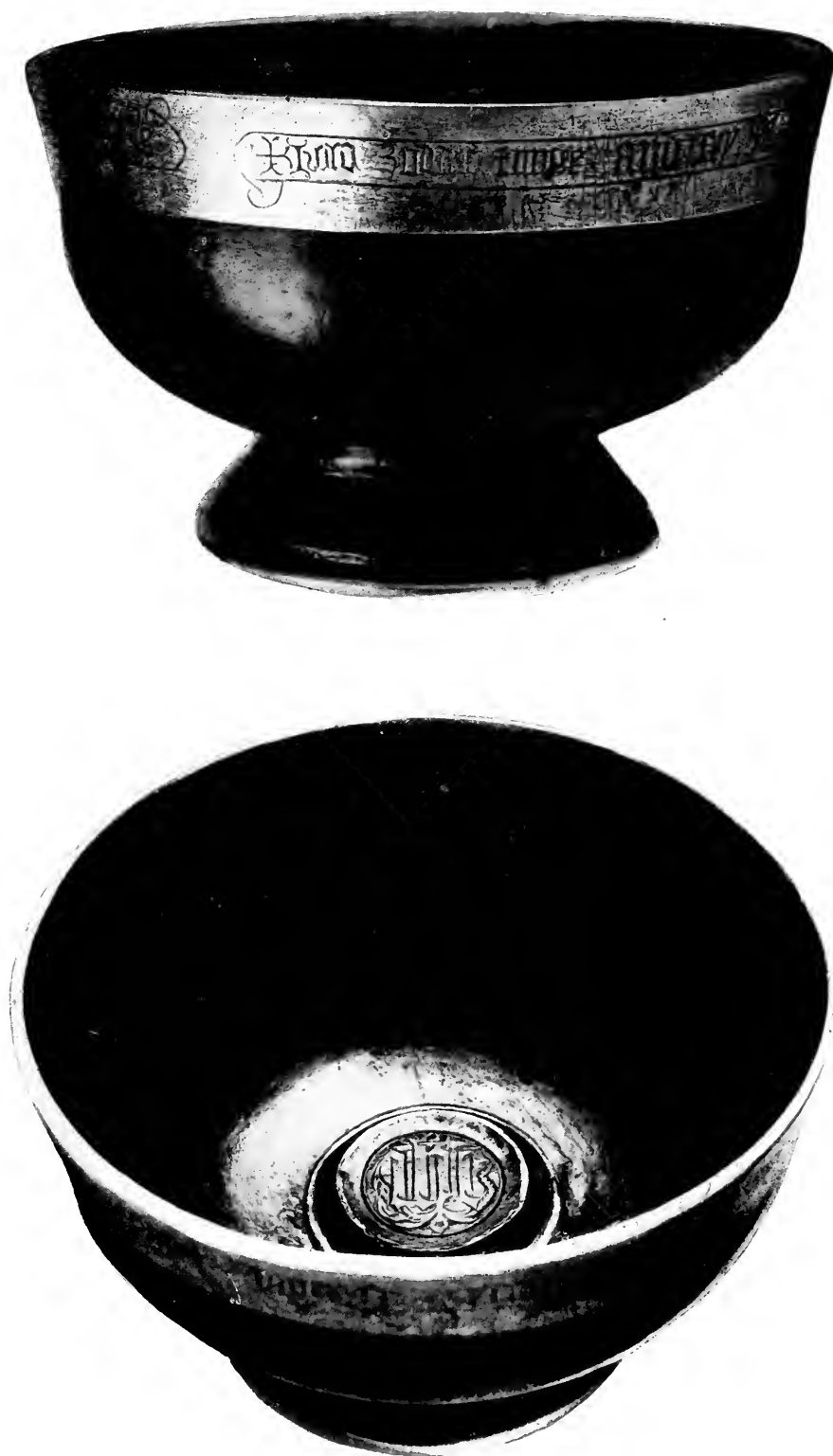
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2. THE ROKEWODE MAZER. End of 14th century.

GIVEN BY A BODY OF SUBSCRIBERS.

PLATE 2.



3. THE CROMWELL MAZER. Second half of 15th century.

FRANCIS REUBELL BRYAN BEQUEST.



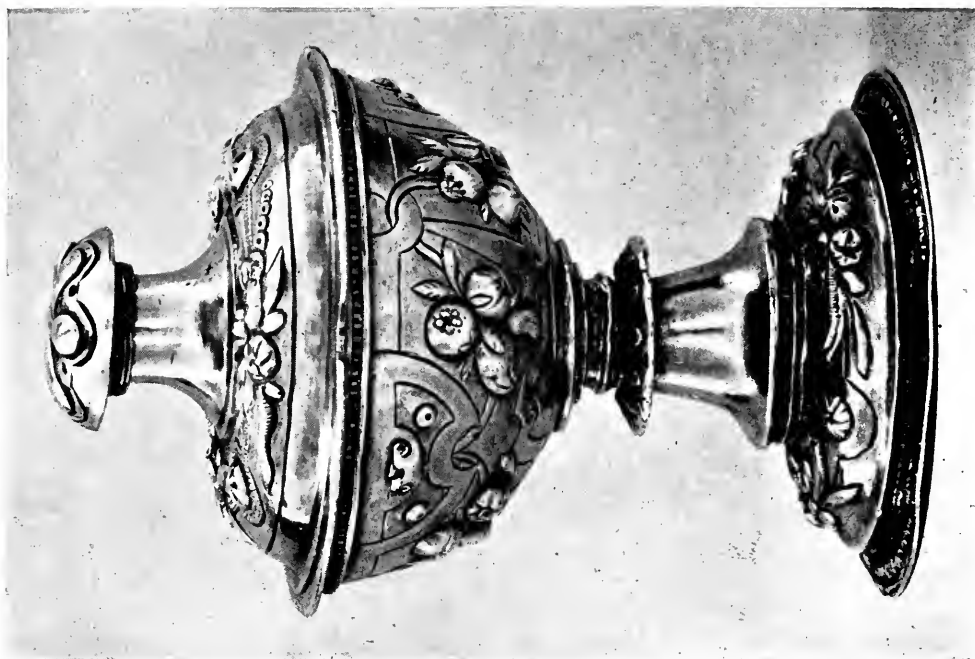
7. JUG. Rhenish stoneware with silver-gilt mounts. 1556-7.

BEQUEATHED BY EDWARD S. CLARKE, ESQ.

PLATE 4.



8. JUG. Rhenish stoneware with silver-gilt mounts. About 1560.



13. CASTER. 1563-4.



12. STANDING SALT. 1563-4.

PLATE 6.



14. Dish on foot. 1564-5.



16. GOBLET. Agate with silver-gilt mounts. 1567-8.

PLATE 8.



17. JUG. Rhenish stoneware with silver-gilt mounts. About 1570.

PLATE 9.



20. CUP. 1578-9.

PLATE 10.



21. JUG. Rhenish stoneware with silver-gilt mounts. 1579-80.



25. WINE-JUG. Chinese porcelain with silver-gilt mounts. 1585-6.

PLATE 12.



26. EWER. Chinese porcelain with silver mounts. Late 16th century.

GIVEN BY LOUIS C. G. CLARKE, ESQ.



27. THE MOSTYN SALT. 1586-7.

PLATE 14.



29. "BELL" SALT. 1594-5.



34. THE DYNELEY CASKET. Alabaster with silver-gilt mounts. About 1610.

PLATE 16.



36. STANDING CUP AND COVER. 1611-12.



38. STANDING CUP. 1617-8.



40. STANDING CUP. 1623-4.

GIVEN BY TUFNELL BURCHELL, ESQ.

PLATE 18.



39. TANKARD. Serpentine marble mounted in silver. About 1620.

FRANCIS REUBELL BRYAN BEQUEST.

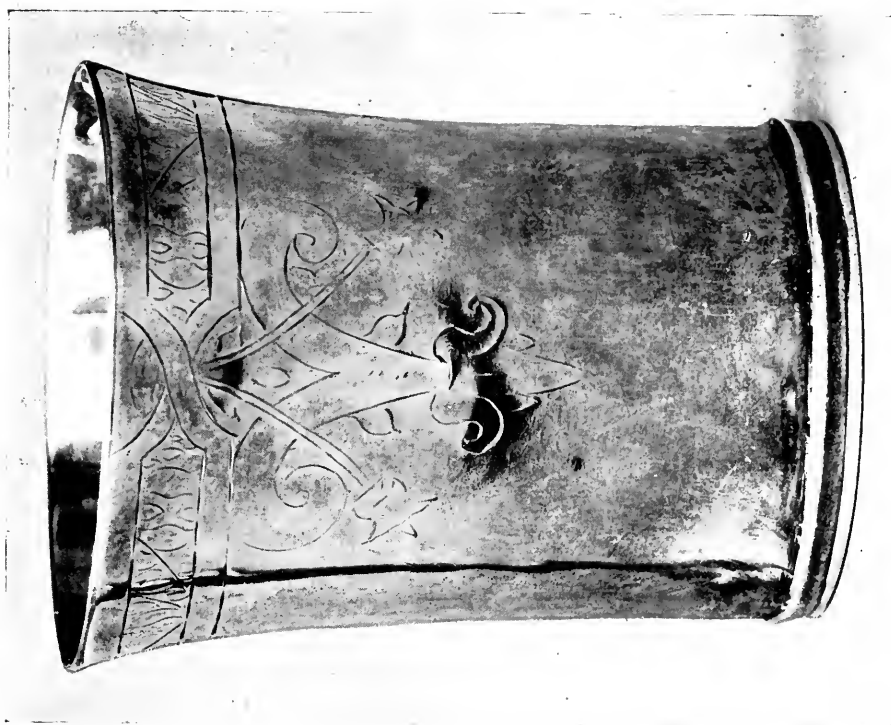


42. FLAGON. Serpentine marble mounted in silver-gilt. About 1630.

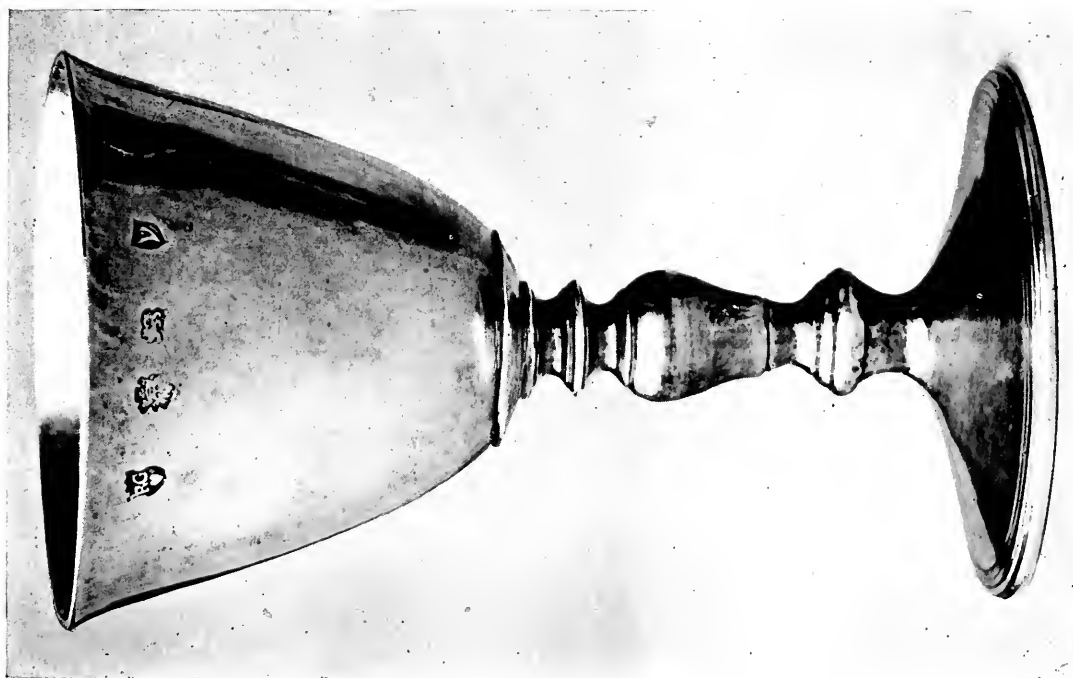
GIVEN BY SIR CHARLES J. JACKSON, F.S.A.



43. SWEETMEAT DISH. 1633-4.



50. BEAKER. 1653-4.
BEQUEATHED BY THE REV. J. E. STACYE.



46. CUP. 1637-8.



51. CAUDLE-CUP AND COVER. 1658-9.



52. CAUDLE-CUP AND COVER. 1660-1.



54. THE MOODY SALT. 1664-5.

FRANCIS REUBELL BRYAN BEQUEST.



55. SALVER on foot. 1664-5.



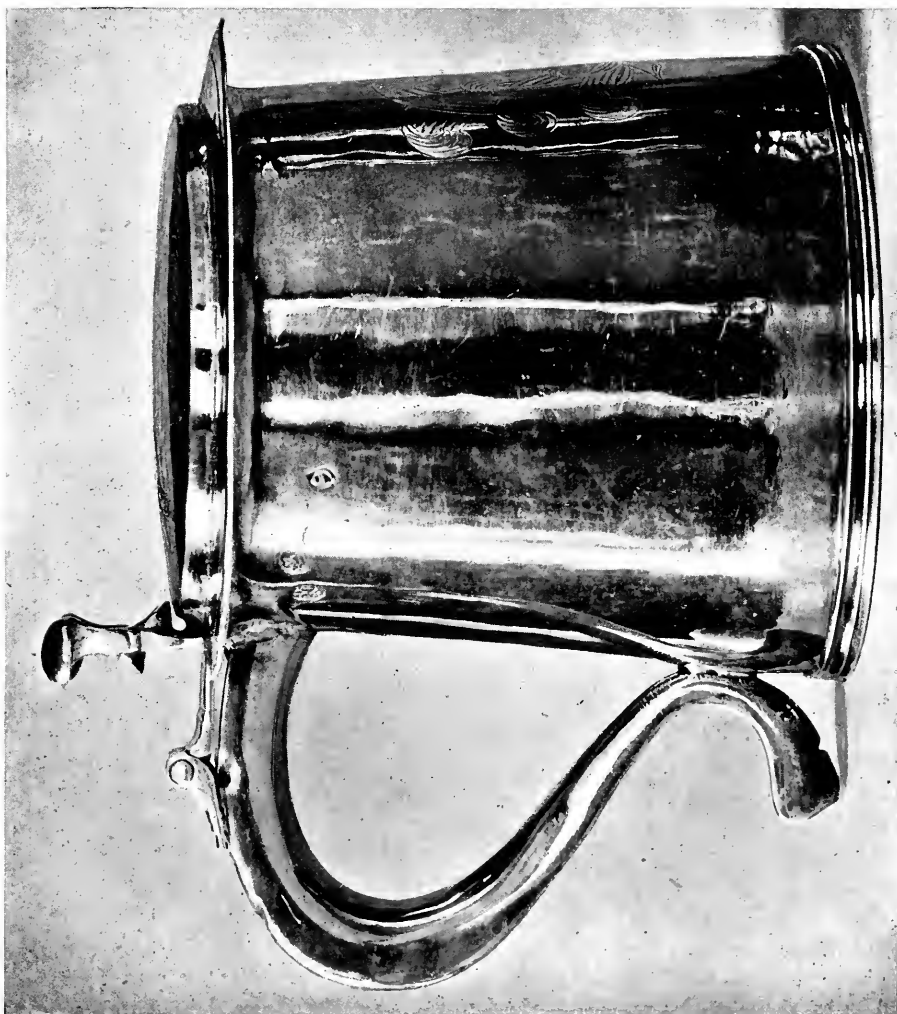
56. CUP AND COVER. 1669-70.



66. COFFEE-POT. 1681-2.



57. TEA-POT. 1670-1.



60. TANKARD. 1673-4.
BEQUEATHED BY THE REV. J. E. STACYE.

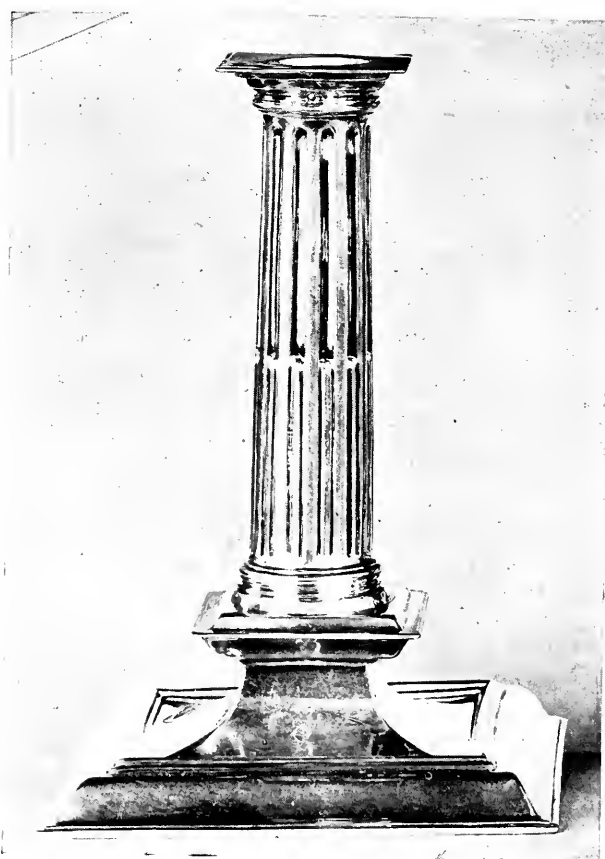


61. GARNITURE for a cabinet or chimney-piece. 1675-6.
GIVEN BY HARVEY HADDEN, ESQ.



62. PORRINGER AND COVER. 1676-7.

PLATE 30.

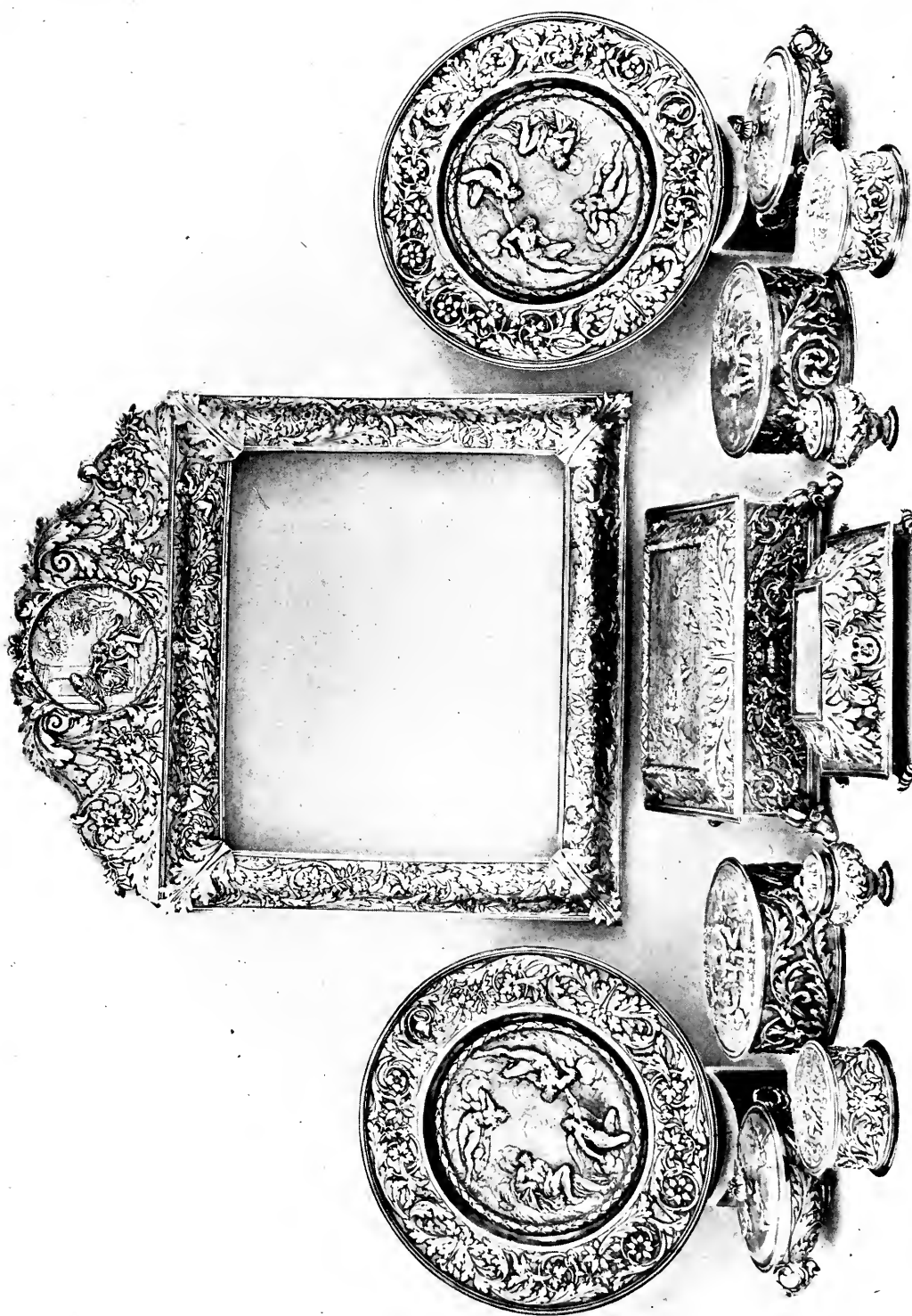


68. CANDLESTICK. 1682-3.



71. PORRINGER. 1683-4.

BEQUEATHED BY THE REV. T. W. WEBB.



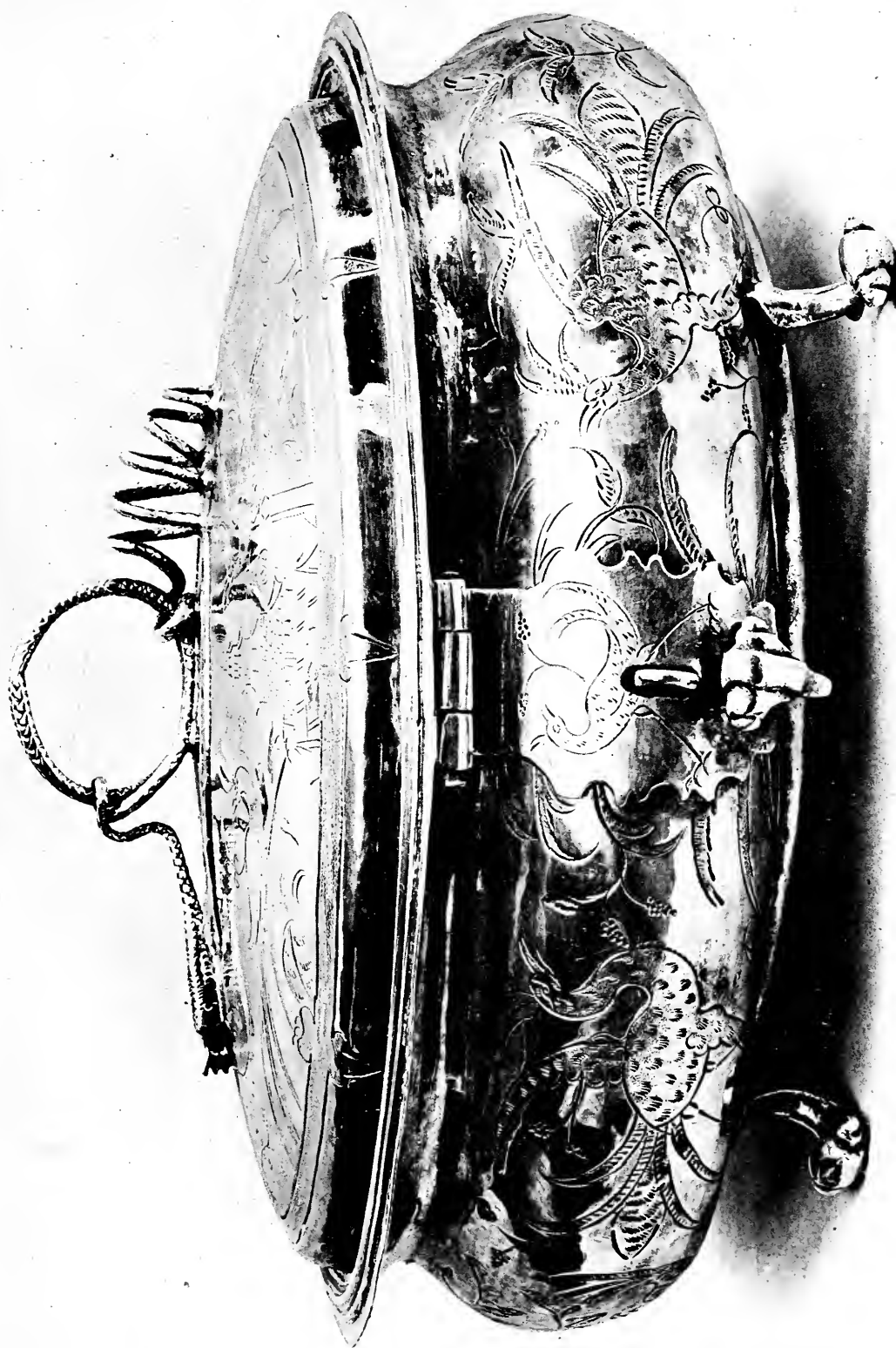
69. THE CALVERLEY TOILET SERVICE. 1683-4.

BEQUEATHED BY SIR W. C. TREVELYAN, BART.



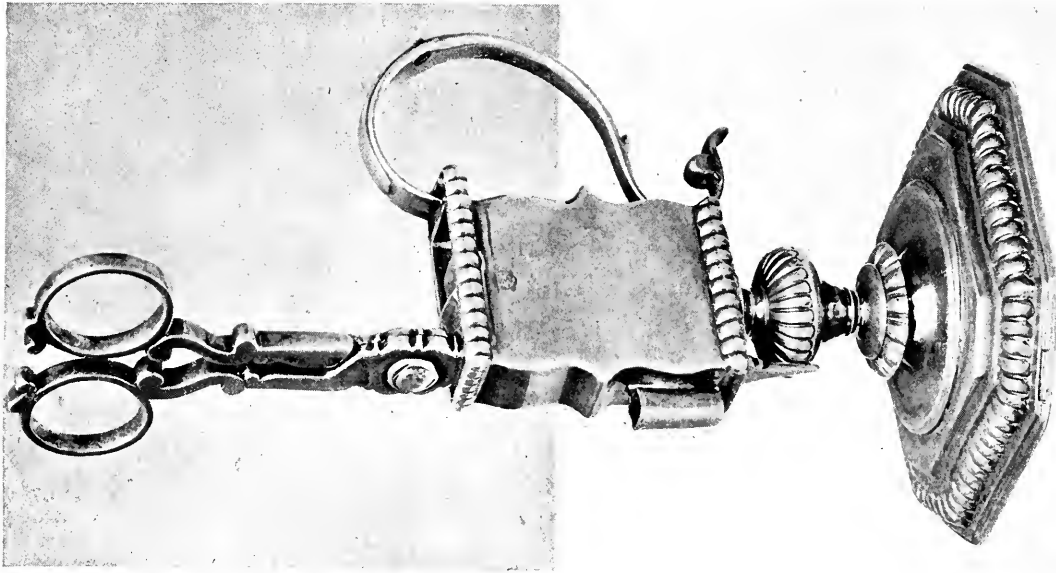
69. SALVER on foot (part of the Calverley Toilet Service). 1683-4.

BEQUEATHED BY SIR W. C. TREVELYAN, BART.



70. Toilet Box. 1683-4.

PLATE 34.



80. SNUFFERS AND STAND. 1695-6.



77. CASTER. 1692-3.
GIVEN BY MR. AND MRS. W. W. SIMPSON
THROUGH THE NATIONAL ART-COLLECTIONS FUND.



84. EWER. 1700-1.
GIVEN (BOND COLLECTION).



81. SALT-CELLAR. 1695-6.
GIVEN BY MR. AND MRS. W. W. SIMPSON THROUGH THE NATIONAL ART-COLLECTIONS FUND.



86. TANKARD. 1702-3.
BEQUEATHED BY GEORGE MITCHELL, ESQ.



88. PORRINGER. 1705-6.



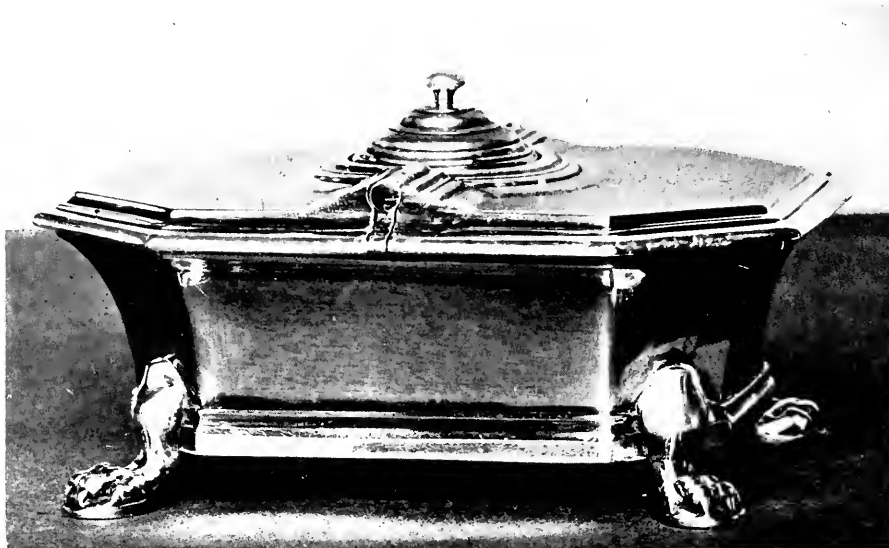
87. SCONCE. 1703-4.

GIVEN (BOND COLLECTION).



93. TEA-POT. 1718-19.

GIVEN BY MR. AND MRS. W. W. SIMPSON THROUGH THE NATIONAL ART-COLLECTIONS FUND.

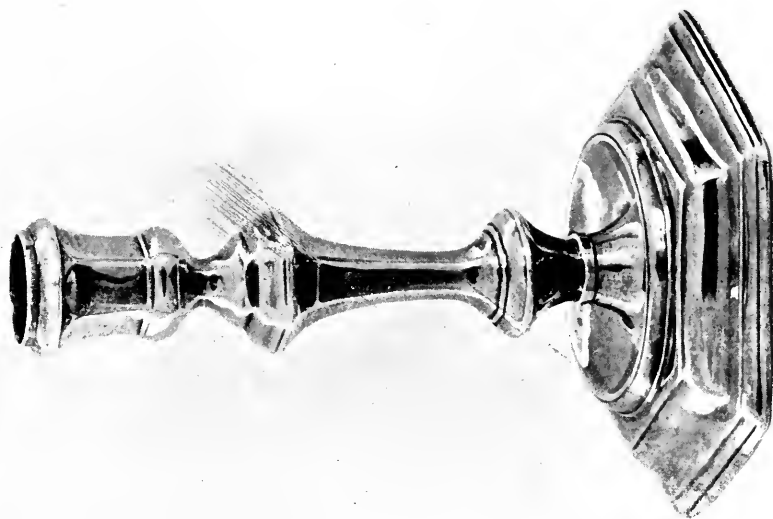


100. SPICE-BOX. 1728-9.

GIVEN BY MR. AND MRS. W. W. SIMPSON THROUGH THE NATIONAL ART-COLLECTIONS FUND.

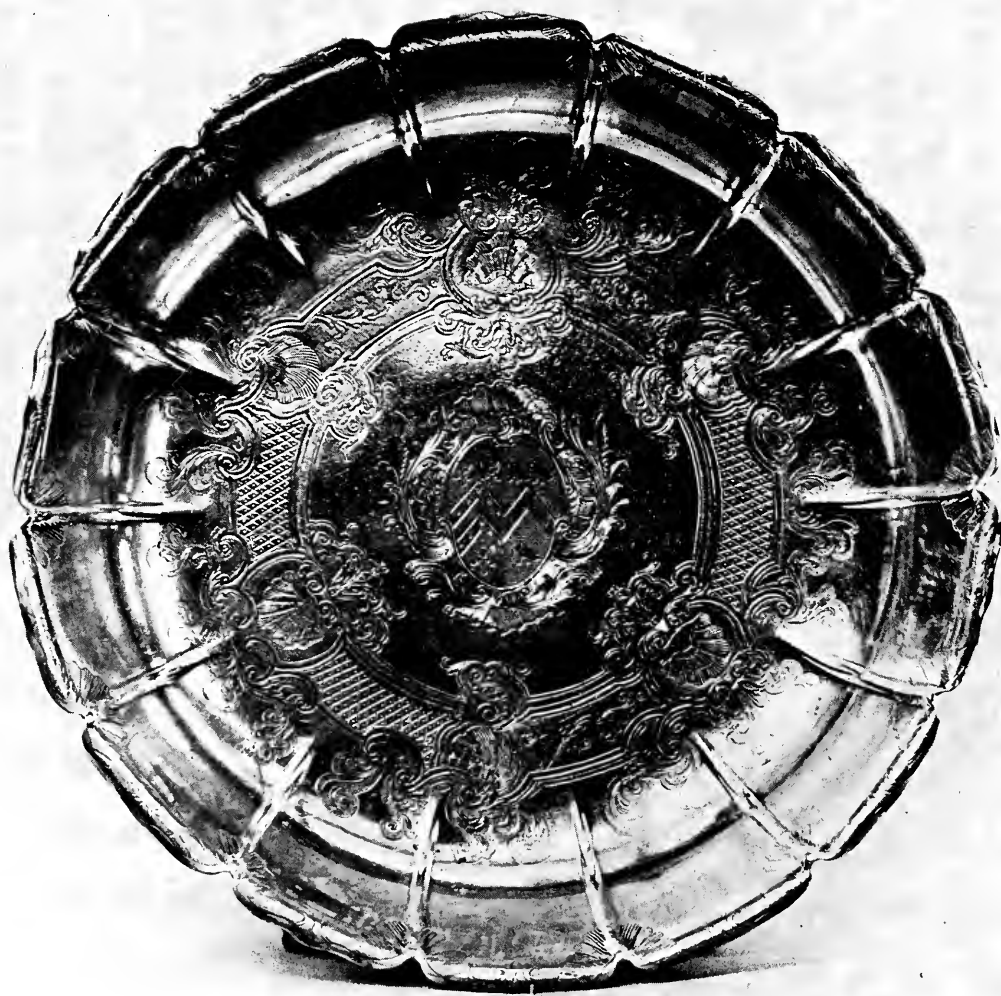


99. WAITER. 1727-8.
GIVEN BY SIR J. F. ROTTON, K.C.
THROUGH THE NATIONAL ART-COLLECTIONS FUND.



226. CANDLESTICK. 1718-19.
GIVEN BY COL. F. R. WALDO-SIBTHORP.

PLATE 40.



95. BOWL. 1719-20.



96. TWO-HANDLED CUP AND COVER. 1719-20.



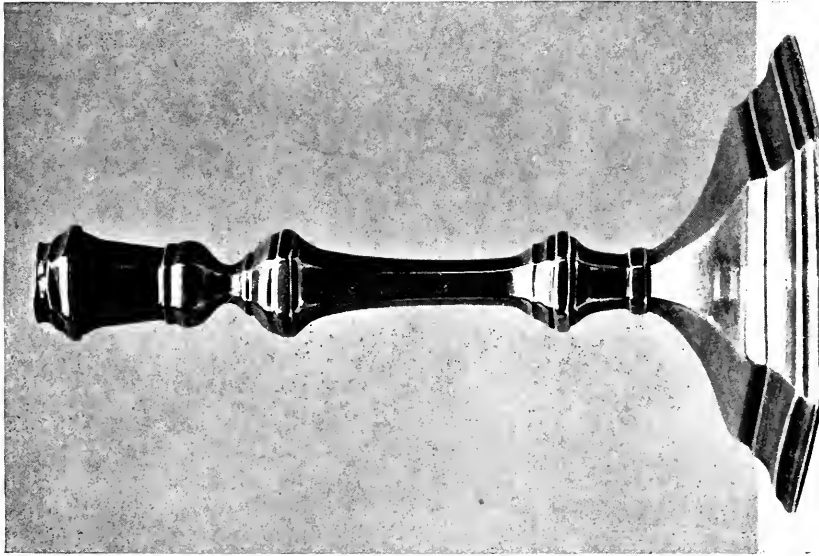
97. COFFEE-POT. 1720-1.

GIVEN BY SIR J. F. ROTTON, K.C. THROUGH THE NATIONAL ART-COLLECTIONS FUND.



101. SALT-CELLAR. 1728-9.

BEQUEATHED BY SIR E. R. S. SEBRIGHT, BART



94. TAPER-STICK. 1718-19.



103. SALT-CELLAR. 1730-1.

BEQUEATHED BY SIR E. R. S. SEBRIGHT, BART.

PLATE 44.

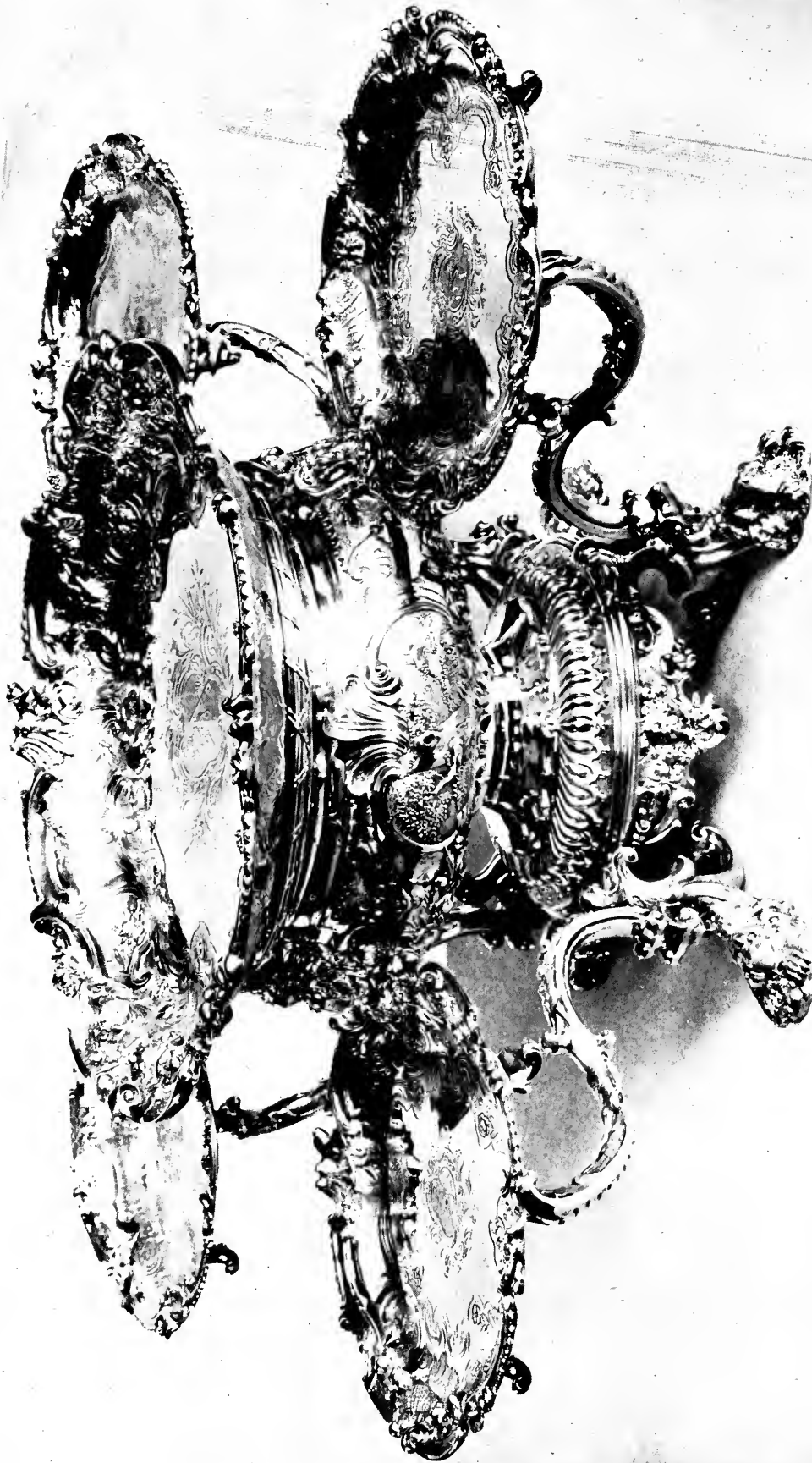


104. SALVER. 1733-4.
GIVEN (BOND COLLECTION).



105. CUP AND COVER. 1736-7.

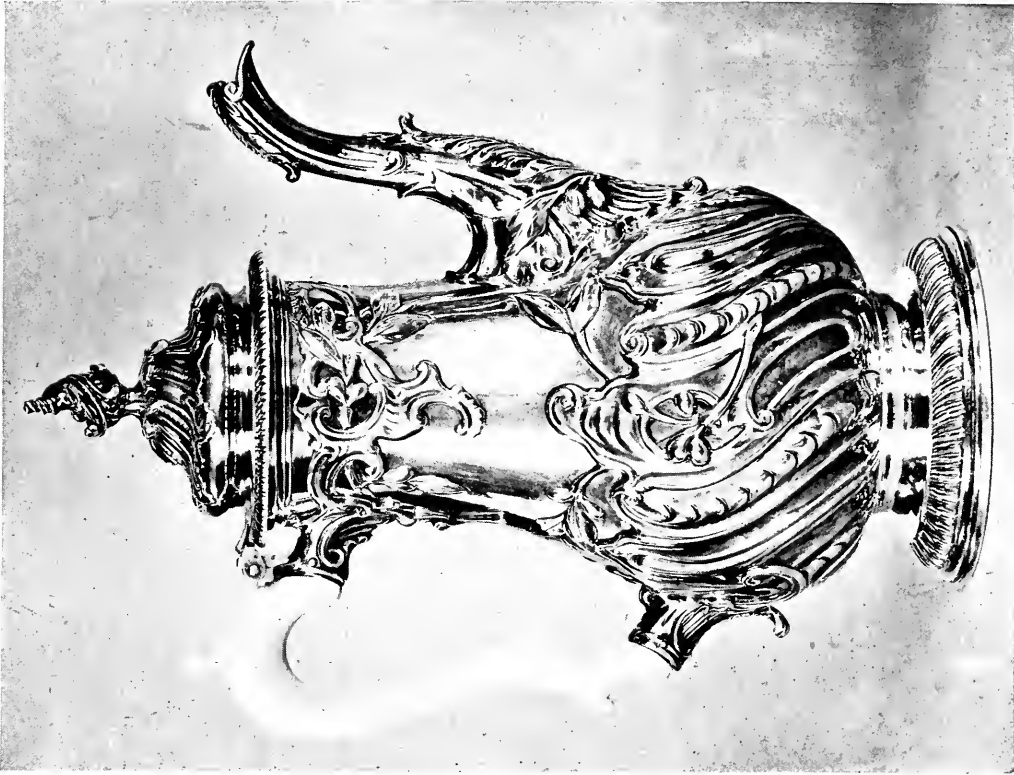
GIVEN (BOND COLLECTION).



107. THE NEWDEGATE CENTREPIECE. 1743-4.
PURCHASED WITH THE ASSISTANCE OF A BODY OF SUBSCRIBERS.



115. COFFEE-POT. 1753-4.
BEQUEATHED BY THE REV. J. E. STACYE.



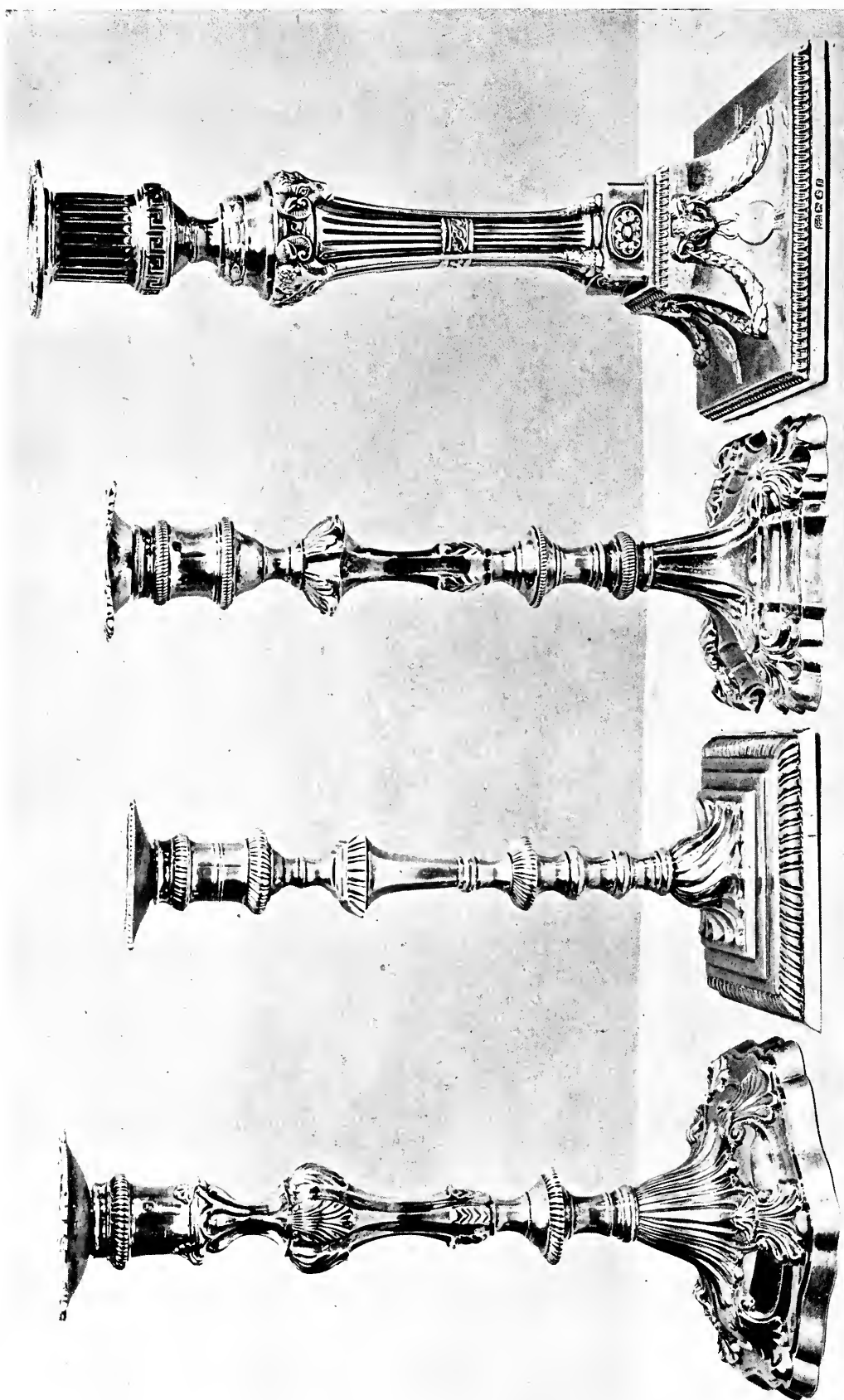
135. COFFEE-POT. 1769-70.



116. SET OF THREE TEA-CADDIES. 1753-4.



117. SALVER. 1753-4.
BEQUEATHED BY THE REV. J. E. STACYE.



147. (Sheffield) 1774-5.

122. 1759-60.

125. 1762-3.

131. 1767-8.

CANDLESTICKS.

GIVEN (BOND COLLECTION), EXCEPT No. 125.

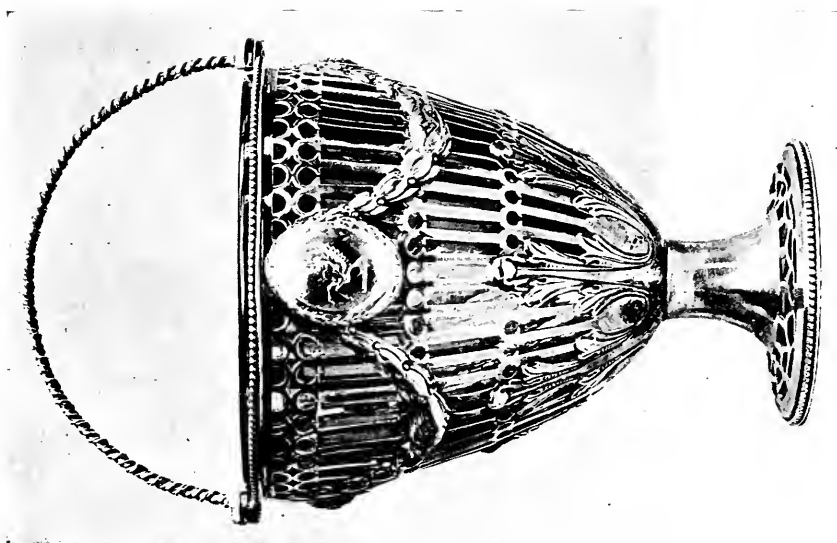


133. URN WITH STAND. 1767-8.

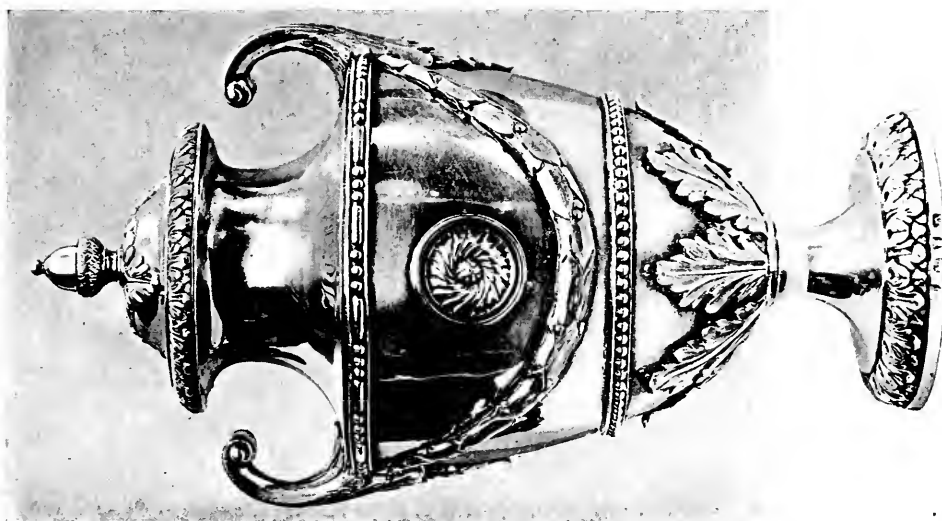
GIVEN BY CAPTAIN C. D. ROTCH.



134. TWO-HANDLED CUP AND COVER. 1769-70.



148. SUGAR-BASIN. 1774-5.



136. VASE AND COVER. 1770-1.



138. TWO-HANDLED VASE AND COVER. 1771-2.

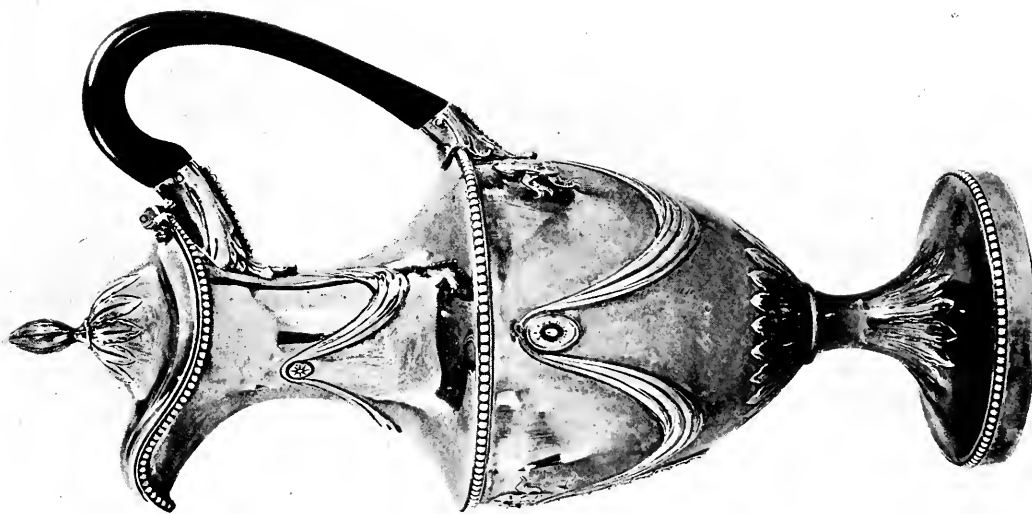
GIVEN (BOND COLLECTION).



146. TWO-HANDLED VASE AND COVER. 1774-5.



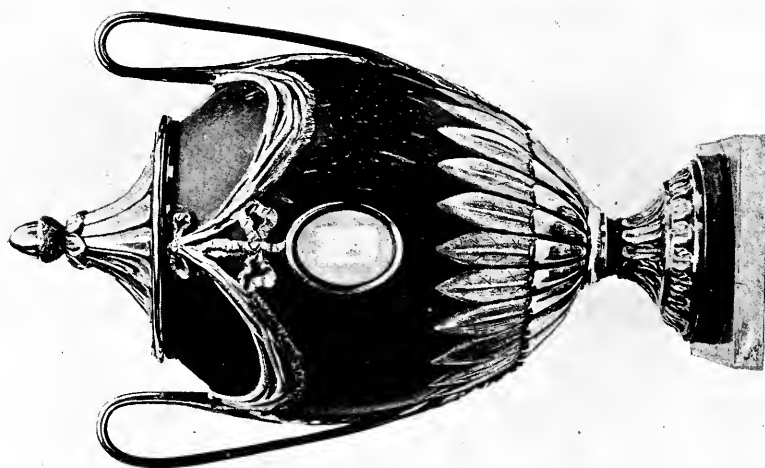
155. CHOCOLATE-POT. 1777-8



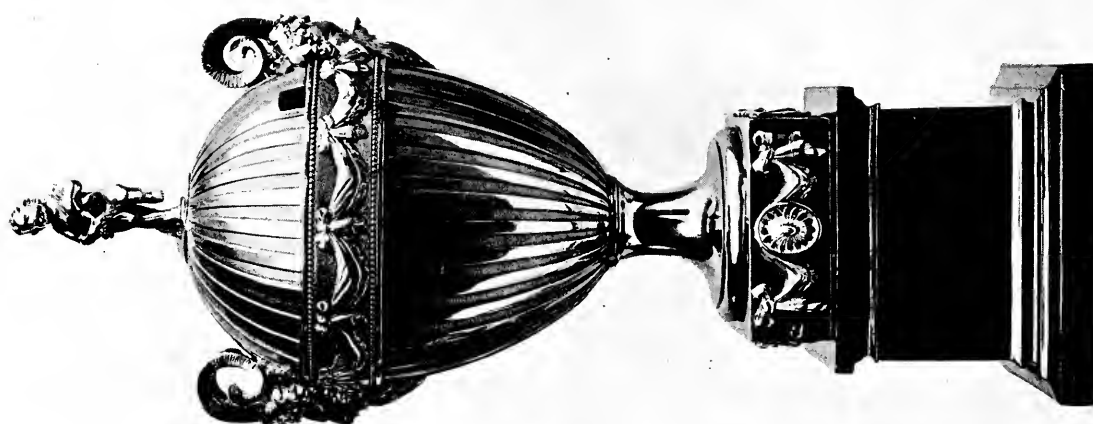
156. HOT-WATER JUG. 1777-8.
GIVEN (BOND COLLECTION).



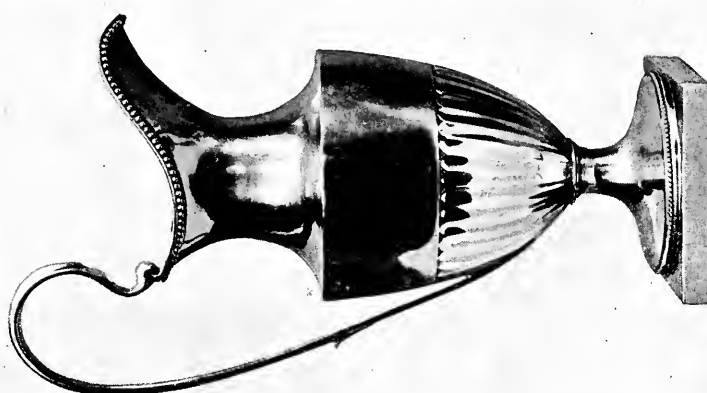
170. SAUCE-BOAT AND COVER. 1788-9.



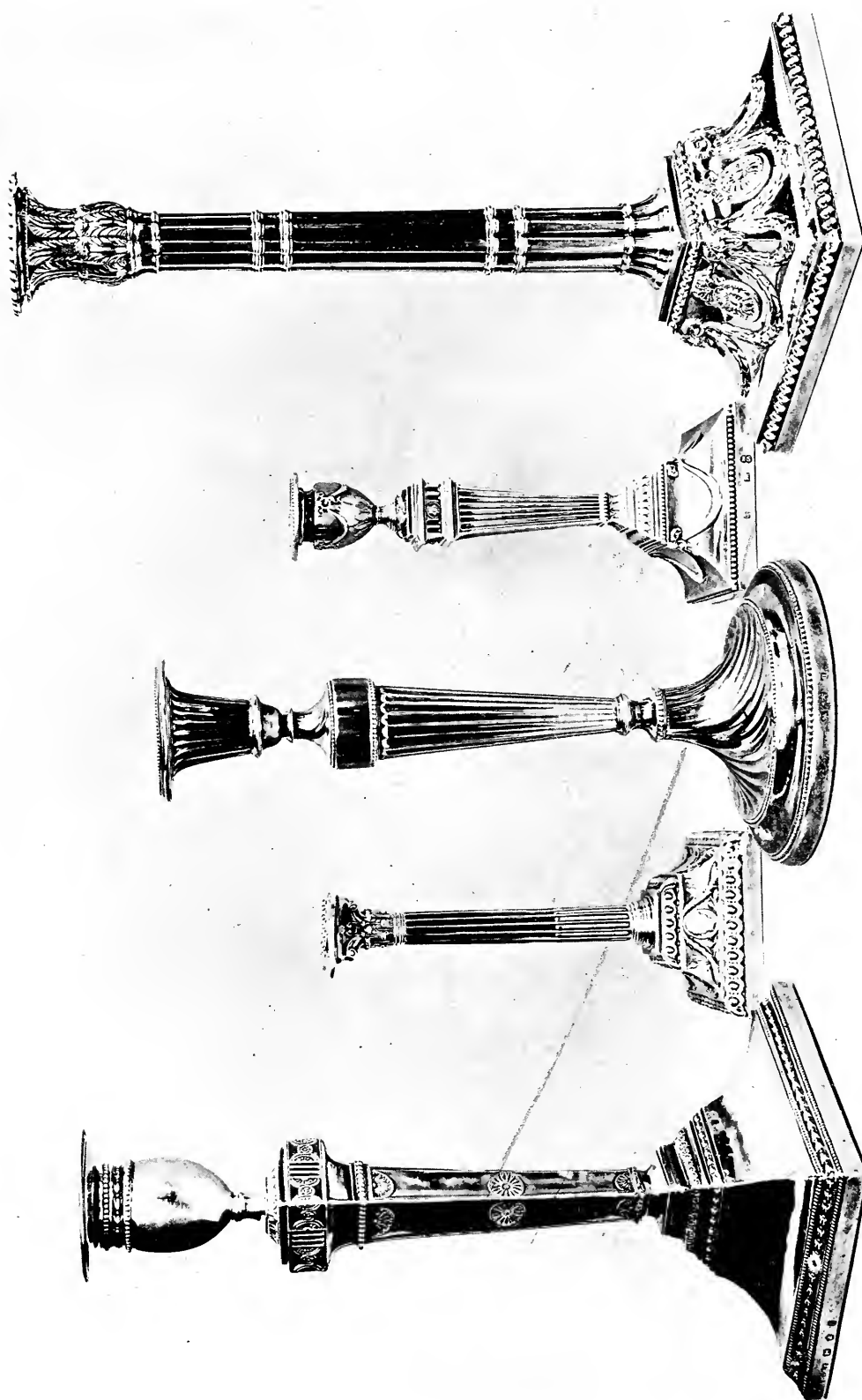
161. VASE AND COVER.
Late 18th century.



139. VASE AND COVER.
1772-3.



168. MILK-JUG.
1785-6.



173. (Sheffield) 1791-2. 167. 1783-4. 157. (Sheffield) 1778-9. 143. (Sheffield) 1773-4.
165. (Sheffield) 1782-3.

CANDLESTICKS.

No. 167 GIVEN (BOND COLLECTION) ; No. 143 BEQUEATHED BY J. A. SLATER, ESQ.

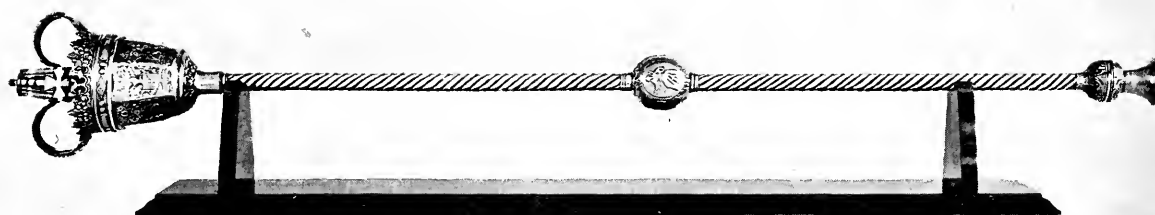


176. THE TRAFALGAR VASE. 1805-6.

GIVEN (BOND COLLECTION).



179. TWO-HANDLED VASE. 1810-11.
GIVEN (BOND COLLECTION).



191. MACE OF THE TRADE-GUILDS OF THE CITY OF CORK. Dated 1696.



193. Dish-ring. (Dublin) about 1760.



197. TUREEN AND COVER. (Dublin) 1791.
GIVEN (BOND COLLECTION).



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